

# **A Study of the Art and Architecture of Koch Behar, 1515-1949**

A Dissertation Submitted

To

**Sikkim University**



In Partial Fulfilment of the Requirement for the Degree of

**Masters of Philosophy**

By

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Under the Supervision:

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December, 2022

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(A central university established by an Act of Parliament of India in 2007 and accredited by NAAC in 2015)

Dated: 27/12/2022

## Declaration

I, **Pabitra Ray**, do hereby declare that the research work embodied in M.Phil dissertation entitled, “A Study of the Art and Architecture of Koch Behar, 1515 – 1949”, Submitted to **Sikkim University** for the Award of the **Degree of Master of Philosophy**, is my original work.

Any contents or any part of this dissertation has not been submitted for any other degree of this University or any other institution.

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## CERTIFICATE

This is to certify that the dissertation entitled "A Study of the Art and Architecture of Koch Behar, 1515-1949" submitted to the Sikkim University for the partial fulfilment of the degree of Master of Philosophy in the Department of History embodies the result of bonafide research work carried out by Mr. Pabitra Ray under my guidance and supervision. No part of the dissertation work has been submitted for any other Degree, Diploma and Fellowship.

All the assistance and help received during the course of investigation have been duly acknowledged by him.

We recommend this dissertation work to be placed before the examiners for evaluation.

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### First Chapter Introduction

The word 'Art' denotes skill or craftsmanship, and the Sanskrit word 'vastu-sastra' means architecture, it prevails in all kinds of buildings: religious and secular. Art and Architecture are very important parts of any society and culture. They are inseparable from society and culture. Since ancient times, art and architecture have been providing valuable information regarding society and culture. Koch Behar is located in the North Eastern boundary of the present West Bengal state of, India. Koch Behar is surrounded by the district of Dhubri and Kokrajhar, belonging to the state of Assam to the East, the district of Jolpaiguri to the West and North, and it has the international boundary with Bangladesh towards the South, South East and South West. The town Koch Behar has recently been declared as a heritage town by the West Bengal Heritage Commission Act, 2001, in 5th July 2019, based on the beautiful monumental construction of the Koch Kings of Koch Behar. 2 Koch Behar is a historically significant place where different dynasties ruled over different periods. In the ancient period from 4th century to 12th century 3 it was a part of Pragjyotisha Kingdom, (ancient Assam) which has been mentioned in the Ramayana and the Mahabharata. 4

## Acknowledgements

This dissertation has received a great deal of encouragement and support from a variety of sources. I am extremely grateful to each of them.

First and foremost, my profound gratitude goes to Dr. Sangmu Thendup, my supervisor. Without her concern and assistance, I could not have completed my dissertation. I especially thank her patience and encouragement that inspired me to go through difficult times. Her valuable feedback was the most important in writing and suggesting this dissertation. She always supported, giving her valuable time that a researcher requires. She also provided materials regarding this dissertation,

It is my great pleasure to acknowledge Dr. Veenu Pant, Dr. Anira Phipon Lepcha, Dr. Khwairakpam Renuka Devi, Dr. Vijay Kumar Thangellapali, Dr. V. Krishna Ananth and Dr. S Jeevanandam, for their encouragement and support through this research.

I am very grateful to my Parents, Haridas Ray and Jayanti Ray for their constant source of support, encouragement, love and dedication to my career. My special thanks to my sister, Maromi Ray, for her guidance and support in my everyday life. `

I express my sincere thanks to Mrs. Bishnu Maya Karki, staff in the department of History, for her assistance at various stages of my research. Also I am thankful to the university authorities and staffs for providing the essential services.

I express my sincere thanks to the staffs of North Bengal State Library and Teesta-Indus Central library, for their help, support and approachable nature.

I express my sincere thanks to my fellow scholar Gita Devi, Sabina Chettri and Shristi Rai for their assistance, co-operation and moral support in many ways whenever I required. I express my special thanks to my fellow scholar Sidharthpal Dev for going through my chapters, correcting my grammar and also for the discussions.

I am also thankful to my fellow scholar, Abhijit Das, for always being there for me to clear my doubts, and providing me with the optimistic ideas. I would also like to thank all my fellow scholars and senior scholar in the Sikkim University for their Encouragement.

- **Pabitra Ray**

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## Chapter-I

### Introduction

The word ‘Art’ denotes skill or craftsmanship, and the Sanskrit word ‘*vastu-sastra*’ means architecture,<sup>1</sup> it prevails in all kinds of buildings: - religious and secular. Art and Architecture are very important parts of any society and culture. They are inseparable from society and culture. Since ancient times, art and architecture have been providing valuable information regarding society and culture.

Koch Behar is located in the North Eastern boundary of the present West Bengal state of, India. Koch Behar is surrounded by the district of Dhubri and Kokrajhar, belonging to the state of Assam to the East, the district of Jolpaiguri to the West and North, and it has the international boundary with Bangladesh towards the South, South East and South West. The town Koch Behar has recently been declared as a heritage town by the West Bengal Heritage Commission Act, 2001, in 5<sup>th</sup> July 2019, based on the beautiful monumental construction of the Koch Kings of Koch Behar.<sup>2</sup>

Koch Behar is a historically significant place where different dynasties ruled over different periods. In the ancient period from 4<sup>th</sup> century to 12<sup>th</sup> century<sup>3</sup> it was a part of Pragjyotisha Kingdom, (ancient Assam) which has been mentioned in the

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<sup>1</sup>Acharya, Prasanna Kumar. (1934). *Indian architecture according to Manasara-Silpasastra*. Vol.II, 1996 edition. London: Oxford University Press. London . p 1

<sup>2</sup>Notice No79/N-1/WBHC/2008-09, notice dated – 05/07/2019

[https://wbhc.in/home/place\\_list/YzE1Mzc0ZGM3NGY0ZDFmODkwOTdiMDgwOGNiZDg0NzM4NWZhMGY3YmM2NDExMDU3MGY4OGE2YjUzYzg5YTk4YTE4ODEwMWQzYTQyN2E0Y2I3MmM5NTVIZGYwNDg3Nzk3N2MzNTU0OGIzYWQ0NDY4MjQxOWQzZjIxYzI0NWVmNzc1Rm5FWFE1ZD2JBOWpSWjNrY3laNzNjczFnNW92Vnh4TGx5Zm1xRPQ==](https://wbhc.in/home/place_list/YzE1Mzc0ZGM3NGY0ZDFmODkwOTdiMDgwOGNiZDg0NzM4NWZhMGY3YmM2NDExMDU3MGY4OGE2YjUzYzg5YTk4YTE4ODEwMWQzYTQyN2E0Y2I3MmM5NTVIZGYwNDg3Nzk3N2MzNTU0OGIzYWQ0NDY4MjQxOWQzZjIxYzI0NWVmNzc1Rm5FWFE1ZD2JBOWpSWjNrY3laNzNjczFnNW92Vnh4TGx5Zm1xRPQ==)

<sup>3</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). *A History of Cooch Behar*. Cooch Behar: Cooch Behar State press. Cooch Behar. Bengali. p 15



Ramayana and the Mahabharata.<sup>4</sup> Although the boundary of the kingdom also changed from time to time, the area was a part of the region once known as Lauhitya, Kamarupa or Kamata.<sup>5</sup> Sandha Rai had established the Kamata kingdom in 1250 C.E and his dynasty ruled up to 15<sup>th</sup> century.<sup>6</sup> Thus Koch Behar was earlier a part of the Pragjyotisha, and then Kamarupa-Kamata kingdom.

During the 15<sup>th</sup> century the Khen dynasty ruled this region. King Niladhawaja established the Khen dynasty in the 15<sup>th</sup> century and built his capital at Kamatapur on the bank of river Dharla,<sup>7</sup> which is situated at the distance of 20 kilometers from the modern-day Koch Behar town. Gosanimari Rajpat is considered as the royal palace of the Khen dynasty. The kings of this dynasty constructed many temples. The Kamateswari temple was made by Niladhawaja.<sup>8</sup> In 1460 C.E the Khen dynasty was completely overthrown by Hussain Shah from Bengal and he established Muslim supremacy there.<sup>9</sup> Buchanon Hamilton has mentioned in his report (Account on Kamatapur state Rajpat 1809 C.E.) that a number of temples and sculptures were made by the Khen kings and these were destroyed by some iconoclast rulers of this period and later.<sup>10</sup> After that the Bhuyan chiefs combined themselves and removed Muslim supremacy from Kamatapur. After that this region was also ruled by some pretty Bhuiyan Chieftain.<sup>11</sup> Among these chiefs Biswa Singha was the most powerful. He brought all Bhuyans under his authority and founded the Koch Kingdom in 1515 C.E.

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<sup>4</sup> Mitra, A. (1953). *Census 1951 West Bengal, District Handbook Cooch Behar*. Kolkata: Sree Saraswaty press Ltd. Kolkata. p xxviii

<sup>5</sup> Census of India 2011 West Bengal, District Handbook Cooch Behar. p 6

<sup>6</sup> Singh, S Urirei. (2016). *Koch Rajbanshi Identity and the Dheyani in Cachar 19<sup>th</sup> and 20<sup>th</sup> Century*. Silchar: Assam University. Shilchar. p 10

<sup>7</sup> *Ibid* p 7

<sup>8</sup> *Ibid*

<sup>9</sup> *Ibid*

<sup>10</sup> *Ibid* p 7-8

<sup>11</sup> *Ibid*

### **Biswa Singha or Bisu (1515 C.E -1540 C.E.)**

Biswa Singha was the son of Haria Mandal who was the resident of village Siknagram, and he was the chief of twelve Koch families living in that region.<sup>12</sup> Biswa Singha or Bisu organized the different Boro tribes of that area under his banner and started his political career. In 1515 C.E. Biswa Singha was able to found the Koch dynasty on the ruins of the Kamata kingdom.<sup>13</sup> During the initial stage of his rule, he made his capital at Siknagram, hilly region located in present day Kokrajhar district. Later he transferred his capital to Kamatapur, which then came to be known as Koch Behar.<sup>14</sup> According to the text 'Rajopakhyan' by Joynath Moonshi 'the transfer was made on the advice of Biswa Singha's mother who wanted to live in a beautiful city in the plains.'<sup>15</sup> He rebuilt the old Devi Kamateswari temple at Gosanimari in the present day Koch Behar district.<sup>16</sup>

### **Naranarayan (1540 C.E – 1581 C.E.)**

Naranarayan ascended the throne after the death of Biswa Singha in 1540 C.E.<sup>17</sup> Naranarayan ruled for a long time and with his reign the Koch history entered into a glorious phase. His period is considered as a golden period of the Koch history. His brother Chilarai was appointed as the chief of army after his accession to the throne. Naranarayan was the greatest and most powerful Koch king. Under him the Koch kingdom got extended to major parts of the eastern and north eastern parts of India and around such as north Bengal, Bhutan, Assam, Cachar, Manipur, Jaintia, Tripura

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<sup>12</sup> Daivajana, Suryakhadi. Edited by Shastri Biswanarayan. (2002). *Daranga Rajavamsaali*. Guwahati: M/s Lowyer's book stall. Panbazar. Assamese. p 3

<sup>13</sup> Nath, D. (1989). *History of the Koch Kingdom 1515- 1615 C.E*. Delhi: Mittal publication. Delhi. p 27

<sup>14</sup> *Ibid* p 35-36

<sup>15</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). *A History of Cooch Behar*. Cooch Behar: Cooch Behar State press. Cooch Behar. p 90

<sup>16</sup> *Ibid* p 42

<sup>17</sup> Nath, D. (1989). *op.cit.* p 47

and Bay of Bengal. He issued the Narayani currency and a seal in his own name. He re-built the famous Kamakhya temple at Nilachal Hill (at present Guwahati) in the 16<sup>th</sup> century. During his reign the worship of goddess *Durga* was started in Koch Behar. The *Neo-Vaisnavite* movement during his period received royal patronage.<sup>18</sup> Naranarayan built the Madhupur *Satra* at Madhupur, near Koch Behar. *Satra* is a Vaisnavism institution. In 1581 C.E the Koch kingdom was divided into two parts: Eastern part and Western part.<sup>19</sup> The Eastern part known as Koch-Hajo was ruled by the Raghu Dev, son of Chilarai (the brother of Naranarayan). On the other hand western part known as Koch Behar was ruled by himself. He passed away in 1587 C.E.

#### **Lakshminarayan (1587 C.E – 1627 C.E.)**

Lakshminarayan ascended the throne after the death of his father Naranarayan. He was a weaker ruler than his father Naranarayan. He wasted most of his career fighting against his cousin Raghu Dev. Lakshminarayan was a contemporary ruler to the Mughal Emperor Akbar and made alliance with him.<sup>20</sup> Lakshminarayan also brought artists from Delhi and got an *Atharkotha*<sup>21</sup> built by them at Koch Behar. He passed away in 1627 C.E.

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<sup>18</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). op.cit. p 116

<sup>19</sup> Nath, D. (1989). op.cit. p 85

<sup>20</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). op.cit. p 136

<sup>21</sup> Lakshminarayan had eighteen sons. For them, Lakshminarayan built a palace named Atharkotha. The word Atharkotha is a Bengali term which means eighteen rooms.

### **Birnarayan (1627 C.E – 1632 C.E.)**

After Lakshminarayan, Birnarayan ascended the throne in 1627 C.E and ruled up to 1632C.E.<sup>22</sup> He was a great patron of education; under his patronage Kabisekhar, a great Sanskrit scholar composed the *Kirat Parba*.<sup>23</sup>

### **Prana Narayan (1632 C.E – 1665 C.E.)**

Prana Narayan ascended the throne after his father Bir Narayan and he also issued currency in his own name. Like Bir Narayan, Prana Narayan was also a great patron of education. Under his patronage Kabiratna (another great Sanskrit scholar of those times) composed a royal history book *Rajkhandam* in Sanskrit.<sup>24</sup> He re-constructed many old temples such as the old Siva temple at Baneswar, Gosani Devi temple or Kameteswari temple at Gosanimari and Siddheswari temple at Siddheswari in 1665 C.E. <sup>25</sup> Pran Narayan brought architects from Delhi for the construction of the Jalpesh Siva temple at Jaleshwar in present day Jalpaiguri district, West Bengal. But he could not complete the constructions within his period.<sup>26</sup> Pran Narayan passed away in 1665 C.E.

### **Modanarayan (1665 C.E – 1680 C.E.)**

Modanarayan ascended the throne after his father Prana Narayan. During his reign all the power of the state was under the Nazir Deo Mahinarayan. The Nazir Deo Mahinarayan tried to remove Modanarayan from the throne. Therefore, Mahinarayan started a revolt and attacked the capital but he was defeated by Modanarayan.

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<sup>22</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). op.cit. p 153

<sup>23</sup> *Ibid* p 154

<sup>24</sup> *Ibid* p 163

<sup>25</sup> *Ibid* p 165 - 66

<sup>26</sup> Singh, S Urirei. ( 2016). op.cit. p 38

Mahinarayan's son went to Bhutan and took shelter under the king of Bhutan. From this event onwards, the son of Mahinarayan invaded Koch Behar several times with the help of the Bhutan king, but could not succeed. Modanarayan accomplished the construction of the Jalpesh Siva temple at Jaleshwar. He also started land assessment and registering of the lands record.

### **Basudeva Narayan (1680 C.E – 1682 C.E)**

Basudeva Narayan ascended the throne after his brother Modannarayan. The king Vasudeva Narayan ruled only for two years.<sup>27</sup> He could not rule peacefully, as he was disturbed frequently by the Jajna Narayan and Jagat Narayan (son of Mahirnarayan who was the Nazir Deo under Lakshminarayan.

### **Mahendra Narayan (1682 C.E – 1683 C.E.)**

After the death of Basudeva Narayan, Mahendra Narayan became the king of Koch Behar. He issued currency and seal in his own name.<sup>28</sup> During his reign the Mughal commander of Bengal Ibrhim Kha invaded Koch Behar and captured some territory such as Boda, Patgram and Purbabhag.<sup>29</sup>

### **Rupa Narayan (1693 C.E – 1714 C.E.)**

Mahendra Narayan was succeeded by Rupa Narayan.<sup>30</sup> The king Rupa Narayan also issued currency and seal in his own name. The lost areas of Boda, Patgram, and Purbabhag were recovered as a consequence of the peace he struck with the Mughals. But after few days, the Mughals again invaded Koch Behar and Rupa Narayan badly

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<sup>27</sup> Banerjee, Bhagavati Charan. edited by Ranjit Deb. (2019). *A History of Cooch Behar*. Kolkata: Parulboi. Kolkata. Bengali. p 251

<sup>28</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). op.cit. p 174

<sup>29</sup> Banerjee, Bhagavati Charan. (2019). op.cit. p 82

<sup>30</sup> *Ibid* p 251

defeated and he again lost his territory such as Boda, Patgram and Purbabhanga. He transferred his palace from Atharokotha (Koch Behar) to Guruwahati (at present Koch Behar town). He built a Madanmohan temple inside his new palace at Guruwahati, where he was also established Pat Parvati, and Madanmohan statues.

### **Upendranarayan (1714 C.E – 1763 C.E.)**

Upendranarayan succeeded his father Rupa Narayan. He also issued currency and seal in his own name. Upendra Narayan adopted Dina Narayan, was the son of Dewan Deo Satyanarayan. Dina Narayan wanted to the next succeeded to the throne in a written authority, but Upendranarayan do not agreed. After that Dina Narayan invaded Koch Behar with the help of Mughal Commander of Rangpur Saiyad Ahmed, and Upendranarayan was defeated. On the other hand Dina Narayan started ruled in Koch Behar. After that Upendranarayan signed an alliance with Debraj of Bhutan for the military help. Thus the both, Upendranarayan's and Debraj's military made an attacked and successfully removed Dina Narayan from Koch Behar and Upendranarayan re-started his rule. After this event the influence of the Bhutiyas on Koch Behar increased to a large extent. The king Upendranarayan passed away in 1763 C.E.

### **Devendra Narayan (1763 C.E – 1765 C.E.)**

Devendra Narayan became the ruler of Koch Behar after the death of his father Upendranarayan. However, the state administration of Koch Behar was controlled by Rajmata (mother of Devendra Narayan). During his reign the Bhutan king had started to interfere on the administration of Koch Behar.



### **Dhairjendra Narayan (1765 C.E – 1770 C.E.)**

Dhairjendra Narayan became the king of Koch Behar after the death of Devendra Narayan. During his reign the territory such as Mandas, Lakhipur, Jalpeswar, Maraghat and others went into the possession of the Bhutias. And he ruled till 1770 C.E.<sup>31</sup>

### **Rajendra Narayan (1770 C.E – 1772 C.E.)**

Rajendra Narayan ascended the throne after Dhairjendra Narayan. He ruled Koch Behar only for two years.<sup>32</sup> During his reign the power of the king was under the Bhutan Raj Pen Sutma, and their influence increased mostly on Koch Behar.

### **Dharendra Narayan (1772 C.E – 1775 C.E.)**

Dharendra Narayan ascended the throne after the death of Rajendra Narayan. Dharendra Narayan issued currency and seal in his own name.<sup>33</sup> During his reign the administration of Koch Behar falls into crisis. During his reign the Koch Behar state came under the subjection of the British East India Company in 1773 C. E.<sup>34</sup>

### **Dhairjendra Narayan (1775 C.E – 1783 C.E.)**

Dharendra Narayan had no son, and he passed away without leaving his succeed, therefore, Dhairjendra Narayan again ascended the throne of Koch Behar for the

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<sup>31</sup> *Ibid*

<sup>32</sup> *Ibid*

<sup>33</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). op.cit. p 204

<sup>34</sup> *Ibid* p 209

second time.<sup>35</sup> He was busy with religious activity. His second reign was an uneventful.

### **Harendra Narayan (1783 C.E – 1836 C.E.)**

Harendra Narayan ascended the throne after the death of his father Dhairjendra Narayan.<sup>36</sup> When he ascended the throne, he was under unmeasured age. Therefore, Maharani Kameteswari (mother of Harendra Narayan) was controlled the administration till 1801 C.E. Harendra Narayan was the great patron of art, he himself was an artist, his romantic story Upakatha is a illustrate manuscript.<sup>37</sup> He built Herannagarva Siva temple and where established a Siva *Linga*. Even he also started the construction of Shedha Nath temple at Daluyabari, but he could not complete within his life time.

### **Shibendra Narayan (1836 C.E – 1847 C.E.)**

After Harendra Narayan, his son Shibendra Narayan ascended the throne in 1836 C.E.<sup>38</sup> He was completed the construction of the Shedha Nath Temple at Dhaluyabari.

### **Narendra Narayan (1847 C.E – 1863 C.E)**

After the death of Shibendra Narayan, his adopted son Narendra Narayan ascended the throne in 1847 C.E.<sup>39</sup> when he ascended the throne, he was six years old, so the administration of the state controlled by the Rajmatas (Mother of Narendra Narayan) Kameteswari Devi and Bendeswari Devi till 1860 C.E.<sup>40</sup> Narendra Narayan, after took

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<sup>35</sup> *Ibid* p 216

<sup>36</sup> Banerjee, Bhagavati Charan. (2019). op.cit. p 251

<sup>37</sup> A descriptive catalogue of Bengali Manuscript preserved in the State library of Cooch Behar. p 5

<sup>38</sup> Banerjee, Bhagavati Charan. (2019). op.cit. p 251

<sup>39</sup> *Ibid*

<sup>40</sup> Singh, S Urirei. (2016). op.cit. p 48

the administration of the state in own hand, he established the modern English School named Jenkins School in 1857 C.E.

### **Nripendra Narayan (1863 C.E – 1911 C.E.)**

Nripendra Narayan ascended the throne after the death of his father Narendra Narayan in 1863 C.E.<sup>41</sup> When he ascended the throne he was under the unmeasured age of teen months only. So Rajmatas Kameteswari Devi, Brindeswari Devi and Nistareni Devi controlled the state administration till 1864 C.E. After that the power of administration was given to the commissioner appointed by the British Governor General. Colonial Hawton was appointed as the commissioner in 1864 C.E. Nripendra Narayan was a modern educated king; in 1878 C.E. he went to England for higher studies. After complete his higher education he took the state administration in 1883 C.E. He established the modern educational institution at Koch Behar and also different administrative buildings were made by him. The most important construction was the royal palace, which was made in the European style.<sup>42</sup> In 1896 C.E., Nripendra Narayan changed the name of the country to Cooch Behar as a written name. He passed away in 1911 C.E.

### **Rajarajendra Narayan (1911 C.E – 1913 C.E.)**

After Nripendra Narayan, Rajarajendra Narayan ascended the throne in 1911 C.E. However, he could not rule long time; he passed away in 1913 C.E.

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<sup>41</sup> Pal, Nripendra Nath. (2000). *A brief history of Cooch Behar*. Kolkata: Anima prokashani. Kolkata. Bengali. p 75

<sup>42</sup> Deb, Ranjit. (2014). *Cooch Beharer Rajprasad*. Kolkata: Tuhina prakashani. Kolkata. Bengali. p 6

### **Jitendra Narayan (1913 C.E – 1922 C.E.)**

After Rajarandra Narayan, Jitendra Narayan ascended the throne in 1913 C.E. Jitendra Narayan also patron education or learning activities. He built Mathabhanga Nripendra Narayan Memorial Library at Mathabhanga, Koch Behar in 1915 C.E. He started the construction work for the Post Office in 1921 C.E but could not complete the construction work. He passed away in 1922 C.E.

### **Jagaddipendra Narayan (1922C.E – 1949C.E.)**

Jagaddipendra Narayan was the last ruler of the Koch Behar. After the death of Jitendra Narayan, the administration of Koch Behar was run by the Regency council headed by Rajmata Indira Devi (wife of Jitendra Narayan) till 1936 C.E. The unfinished Construction of Post Office was completed by the Regency Council in 1924 C.E. Circuit House was also built under the Regency Council in 1929 C.E. After that Jagaddipendra Narayan took the state administration in 1936 C.E. He built Maharaja Jitendra Narayan Club at Koch Behar in 1940 C.E. The feudatory state of Koch Behar became the dominion of the government of India in 1949 C.E.<sup>43</sup>

List of rulers of Koch Behar:-

1. Biswa Singha	1515 – 1540 C.E.
2. Naranarayan	1540 – 1587 C.E.
3. Lakshminarayan	1587 – 1627 C.E.
4. Bir Narayan	1627 – 1632 C.E.
5. Pran Narayan	1632 – 1665 C.E.
6. Madan Narayan	1665 – 1680 C.E.
7. Basudev Narayan	1680 – 1682 C.E.
8. Mahendra Narayan	1682 – 1693 C.E.

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<sup>43</sup> Banerjee, Bhagavati Charan. (2019). op.cit. p 225

9. Rupa Narayan	1693 – 1714 C.E.
10. Upendra Narayan	1714 – 1763 C.E.
11. Devendra Narayan	1763 – 1765 C.E.
12. Dhairjendra Narayan	1765 – 1770 C.E.
13. Rajendra Narayan	1770 – 1772 C.E.
14. Dharandra Narayan	1772 – 1775 C.E.
15. Dhairjendra Narayan	1775 – 1783 C.E.
16. Harendra Narayan	1783 – 1836 C.E.
17. Shibendra Narayan	1836 – 1847 C.E.
18. Narendra Narayan	1847 – 1863 C.E.
19. Nripendra Narayan	1863 – 1911 C.E.
20. Rajendra Narayan	1911 – 1913 C.E.
21. Jitendra Narayan	1913 – 1922 C.E.
22. Jagaddipendra Narayan	1922 – 1949 C.E.

### **Statement of problem**

In the beginning of the Koch rule, their capital was at Sihnagram, situated in present day Kokrajhar district of Assam. After few years the founder of the Koch power Biswa Singha, the son of Hariya Mandal who was the chief of twelve Koch families, transferred his capital towards Kamatapur at present Koch Behar and established his capital city there.<sup>44</sup> The Koch kings ruled in this region over more than three hundred years. Biswa Singha rebuilt the old Kamataswari temple at Gosanimari. Naranarayan succeeded Biswa Singha. He was a patron of the New-Vaisnavism in his kingdom; Sankardev was the great Vaisnava reformer in 16<sup>th</sup> century in Assam. During the reign of Naranarayan Sankardev was stayed in Koch Behar till his death (1568 C.E.). Naranarayan also made Madhupur *Satra* at Madhupur near Koch Behar for the Vaisnava saint.<sup>45</sup> *Satra* is a religious institution. Later rulers of Koch Behar also rebuilt some early temples and installed the idol or sculptures for the worship. Prana

<sup>44</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). op.cit. p 90

<sup>45</sup> *Ibid* p 116

Narayan, the king of Koch Behar reconstructed the old Shiva temple<sup>46</sup> and Gosani Devi temple at Gosanimari, present Koch Behar district.<sup>47</sup> In the book of ‘Upakatha’ written by Harendra Narayan in between 1783 – 1836 C.E<sup>48</sup> we see a number of paintings and they define different activities. Moreover, their long rule in this region certainly traces that they supported beautiful art and architectural works, which is very important for the understanding of their socio-cultural history. In the later part of their rule we see European influences on their architecture, such as Sunity College (1881 C.E.), Koch Behar Royal Palace (1887 C.E.), Lansdown Hall (1894 C.E.), and Victor Palace (1895 C.E), etc.

The major works in this area of study were done on the basis of political study as well as society and economic study, but the previous works have not discussed secular and religious forms of architecture like public buildings, temple and different variety of art like sculptures and paintings elaborately. This negligence of the art and architecture created a gap of understanding of the socio-cultural history of this region. Art and Architecture are the most important part of socio-cultural history. They made significant contribution regarding the religion, ritual aspects etc. Thus this dissertation, will discuss particularly the art and architecture of Koch Behar during the Koch rule.

### **Review of literature**

‘History of Cooch Behar’ in *Journal of the Asiatic society of Bengal*, voll. II part-I (1838) by Francis. B. Hamilton, has dealt with the early political history of the Koch Kingdom.

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<sup>46</sup> Mitra, A. Census 1951 West Bengal, District Handbooks Cooch Behar. p 120

<sup>47</sup> Bairagi, Radha Krisna Das. edited by Pal Nripendra Nath. (1978). *Gosanimangal*. Kolkata: Anima Prakashani. Kolkata. Bengali. p 174

<sup>48</sup> A descriptive catalogue of Bengali Manuscript preserved in the State library of Cooch Behar. p 5



Harendra Narayan Chaudhuri, in his book 'Cooch Behar State and its land revenue settlements,' (1903) has given a detailed account of the geography of the place, such as rivers, soil and climate, territorial divisions, communications as well as society, such as caste and tribes, food, clothes, amusement and recreation, education and religion. He has also discussed the economy, the political as well as administrative history, and land revenue settlement of the place. He has also given short descriptions regarding antiquities of Koch Behar such as Baneswar temple, Kameteswari temple, Siddheswari temple, and Shedha Nath temple. Thus the book has given us a detailed account of the socio-economic, political and geographical history of the Koch Behar up to the reign of Nripendra Narayan.

Sir Edward Gait in, 'A History of Assam'(1906), deals with the political history of Assam from ancient up to the end of the 19<sup>th</sup> century. He has also dealt with the early political history of the Koch Kingdom.

N.N. Vasu, his book 'The Social History of Kamarupa' voll. II (1926) has given little information about the Koch society.

"A History of Koch Behar", (Bengali work) by Khan Chowdhuri Amanatulla Ahmed, in 1936, was translated into English by Sarat Chandra Ghosal in 1942. This work has given detailed account regarding the political history of Koch Behar up to 1773 C. E. Besides it also gives an account of royal events, their activities, education, religion, royal marriage and various events connected to the royal family.

D. Nath, in his book, 'History of the Koch Kingdom, 1515 C. E to 1615 C.E' (1989), has given a detailed account of the early Koch Kingdom. He has discussed about the Koches regarding their origin, formation of the Koch Kingdom, the rulers and their

political activities, such as achievements, conflicts, wars, expeditions, peace proposal etc. He has also given a detailed account on the reign of Narayan and his achievement, cultural development, disintegration of the kingdom, administration. Besides this, it also discusses the society, economy and culture of those times.

H.K. Barpujari, in his book, 'The Comprehensive History of Assam' voll. II (1992), has critically examined the political history of medieval Assam. Besides he also discusses the political history of the Koches up to medieval period.

Nagendra Nath Acharyya, in his PhD thesis, "The History of Medieval Assam, 1228 C. E to 1603 C. E" (1992) has dealt with the political history of Ahom dynasty. Besides he also discusses the political history of the Koch Kingdom beginning up to 1603 C.E.

Ajit Kumar Boruah, in his book, 'The Koch Kingdom'(2011), has given details regarding the polity, society and economy during the period between 1616 C. E up to 1826 C. E.

The above mentioned works discuss the political as well as social economic history of the Koch Kingdom. However art and architecture which were one of the most important contributions of the Koch Dynasty remains neglected in most of them.

### **Objective of the study**

The main objectives of the study are as follows

- To study the different types of architectural constructions of the Koch kings in Koch Behar from 1515 to 1949 C. E.
- To study the sculptures and paintings of the same period.

- To look into the cultural influences of the Mughals and the Europeans on the Art and Architecture of Koch Behar.

### **Research Methodology**

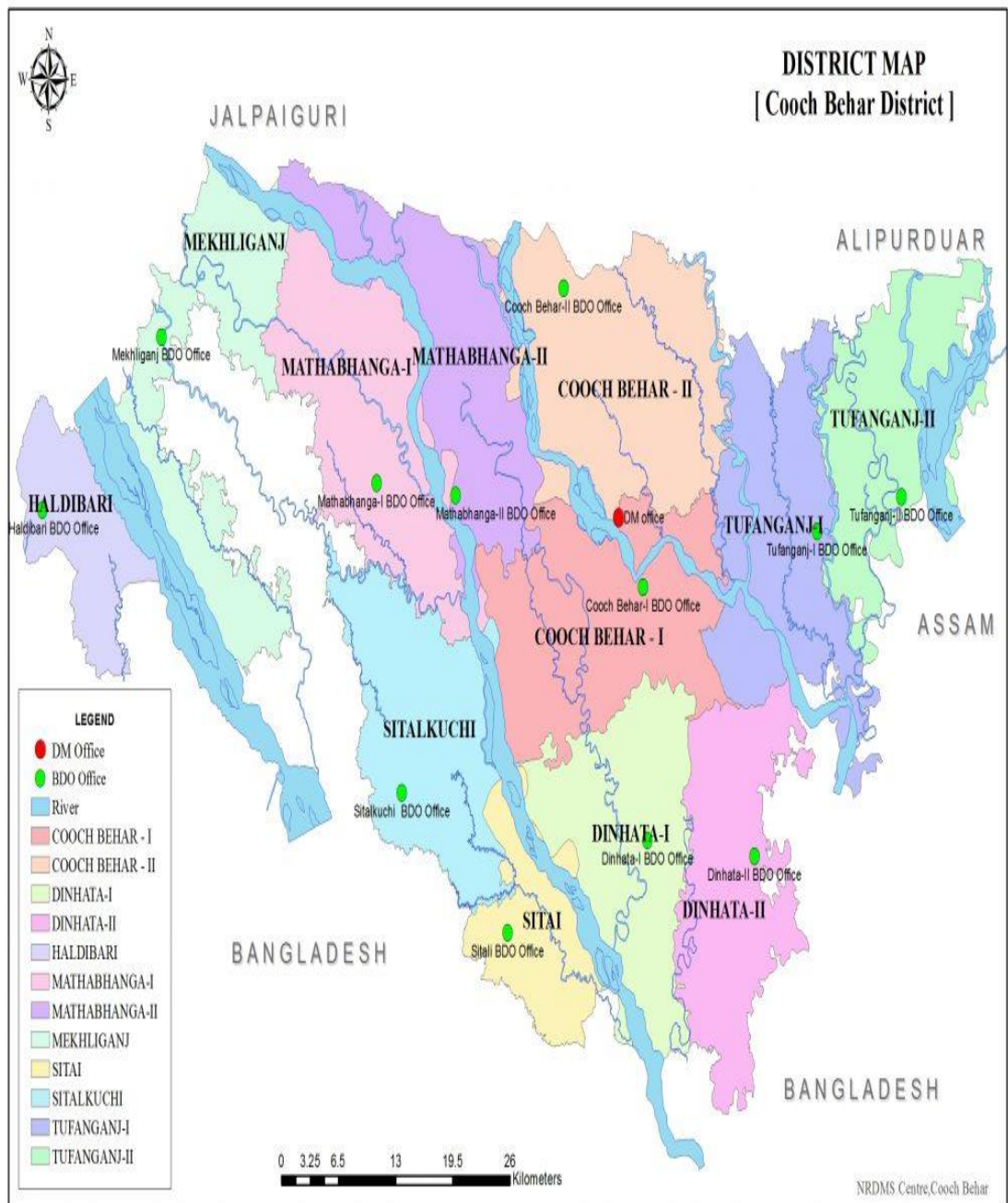
The research work has analyzed the primary as well as secondary data. It has attempted to study the different types of architecture and art, such as sculptures and paintings and attempt to find cultural influences of Mughals and the Europeans. The primary sources for the research included the Koch genealogical works such as the *Vamsavali*, *Ahom Buranji*, *Rajupakhan*, and other literary works such as the *Upakhatha*, Government records, Census report, interviews, field visits and study of the structures, sculptures and paintings. A study of museum objects and archaeological reports have also been done. The secondary sources like relevant books, journals, articles, thesis, internet and multimedia have been used for the study purpose. Archival data by national Archives of India, West Bengal Archives, Assam State Archives and different libraries like Cooch Behar State Library data have also been used for the study purpose.

### **Organization of Chapters**

The study will consist of five chapters.

1. The first chapter is the introduction. It discusses the concepts of art and architecture and its importance in the history of Koch Behar. It also discusses the political background and origin of Koch Behar. And also the statement of problem, review of literature, objective of the study, research methodology and concludes with the organization of chapters of the research.

2. The second chapter titled Architecture of the Koch Behar discusses the different types of architecture, style, material which was used, objective of construction, and current status of remaining architecture.
3. The third chapter titled Art of Koch Behar discusses the different variety of art particularly sculpture and paintings, origin and development of art, and their objective of making, and current status of remaining art.
4. The fourth chapter titled Cultural influence and exchange discusses the cultural exchange during the Medieval and Colonial period.
5. The fifth chapter is conclusion; it has summed up all findings.



Map retrieved from <https://coochbehar.gov.in/about-t-district/district-map/>

## Chapter-II

### Architecture of Koch Behar

#### Introduction

Koch Behar is a historically significant place where the Koch kings ruled for a long time. They ruled Koch Behar from 1515 C.E. to 1949 C.E.<sup>49</sup> During this period a good number of architectural structures have been built up by the Koch kings. These architectures came up with different styles and designs. There are two groups of architecture visible in Koch Behar. These can be broadly grouped into: religious and secular monuments. Generally, the temples, mosques, moats, churches etc., fall within the category of religious architectures. But the Koch Behar dynasty was a Hindu Dynasty. For that reason, the influence of temple architecture can be seen more in Koch Behar. There are also traces of other religious architecture in Koch Behar. Of course, most of these are built in a personal way.

#### Religious Architecture

Biswa Singha founded Koch dynasty (1515 C.E.) and traced his descent from lord Siva and Biswa Singha worshiped lord Siva by making numerous offerings at Baneswar Siva temple.<sup>50</sup> Naranarayan, the second king of Koch Behar dynasty also worshipped lord Siva according to the Vedic rituals.<sup>51</sup> During his reign, the Neo-Vaisnava religion founded by Sankar Dev entered Koch Behar. According to the text *Rajaupakhan*, (Koch genealogy) by Joynath Moonshi, King Naranarayan erected a Vishnu idol at the suggestion of *Dharma Guru* (saint) Sankar Dev and named the idol

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<sup>49</sup> Banerjee, Bhagavati Charan. edited by Ranjit Deb. (2019). *A History of Cooch Behar*. Kolkata: Parulboi. Kolkata.Bengali. p 251

<sup>50</sup> Nath, D. (1989). *History of the Koch Kingdom 1515 – 1615 C.E.* Delhi: Mittal publication. Delhi. p 166

<sup>51</sup> *Ibid*



‘Lakshmi Narayan’.<sup>52</sup> It was later known as Madanamohn. He is the household deity of the Koch dynasty<sup>53</sup>. Rupa Narayan was the founder of Madanmohan temple. He built Madanmohan temple inside the royal palace.<sup>54</sup> The kings of Koch Behar were also worshippers of *Saktisim* (worshiper of goddess) such as *Durga*, *Kali*, *Bhabani*, and *Bhagavati*. During the reign of Naranarayan (1540 – 1587 C.E.) the worship of *Durga* was started in Koch Behar.<sup>55</sup> In the earlier times there was no permanent temple, a new temporary *mandapa* was arranged every year during *puja* (festival) season. Later the permanent temple was made by Jitendra Narayan (1915 C.E.).<sup>56</sup> Naranarayan also made the famous Kamakhya temple at Nilachal Hill (at present Guwahati).<sup>57</sup> Maharaja Pran Narayan made the beautiful Kameteswari temple at Gosanimari,<sup>58</sup> he also made Siddheswari temple at the village of Shiddeswari,<sup>59</sup> Koch Behar for the worship of the goddess.

### **Secular Architecture**

Secular architecture includes different administrative buildings, like a palace, post office, club, bungalow, printing press, rest house etc. Shibendra Narayan built Jenkins school (857 C.E.), Nripendra Narayan built Haldibari Dak Bungalow (1877 – 78 C.E.), Koch Behar Royal Palace (1887 C.E.), Lansdown Hall (1894 C.E.), Victor Palace (1895 C.E.), Victoria College (1907 C.E.), Jagaddipendra Narayan built Post office (1924 C.E.), Koch Behar Regency Council built Circuit House (1929 – 30 C.E.)

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<sup>52</sup> Das, Bishwa Nath. (2016). *Cooch Beharer Purakirti*. the shee book agency. Kolkata. Bengali. p 4

<sup>53</sup> Pal, Nripendra Nath. (2000). *Itikathay Cooch Behar*. Kolkata: Anima prakashani. Kolkata. Bengali. p 207

<sup>54</sup> Das, Bishwa Nath. (2016). op.cit. p 59

<sup>55</sup> *Ibid* p 62

<sup>56</sup> *Ibid*

<sup>57</sup> Konwar, Dwipendra Narayan. (2016). *Koch – Kamatar Itikatha*. Guwahati: Assamese. p 69

<sup>58</sup> Mitra, A. (1953). Census 1951 West Bengal, District Handbook Cooch Behar. Kolkata. p 124

<sup>59</sup> *Ibid* p 121

The development of architecture depends on the geography and environment of that particular region. In Koch Behar there are no mountains. This place is a plain field. The region is surrounded by a number of small and large rivers, and the soil is sandy.<sup>60</sup> In the region of Koch Behar, it starts raining from the months of April, May and it rains almost every day till the months of September, October.<sup>61</sup> The rivers are flooded during the monsoon season. In the earlier times there were many earthquakes in those areas.<sup>62</sup>

All these inadequate environmental conditions stood in the way of architecture in that region. But overcoming the unsuitable environment, some masterpieces of architecture were developed in this region under the patronage of the Koch kings.

### **Religious monuments constructed by the Koch King in Koch Behar.**

#### **Baneswar temple**

The village of Baneswar is situated at a distance of about 9 kilometers north of Koch Behar. The village was also known as Gerdasandra.<sup>63</sup> The temple is located near the present Baneswar railway station.

The temple is one of the most important pilgrimage places in Koch Behar<sup>64</sup>. It is not known exactly who built the Baneswar temple or who founded it in the first place. There is a mythology associated with the temple. According to that mythology, there was a demon king named Banasur, who captured the kingdom of Devaraja Indra by

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<sup>60</sup> Banerjee, Bhagavati Charan. (1884). *History of Cooch Behar*. Cooch Behar: Cooch Behar state press. Bengali. p 25

<sup>61</sup> *Ibid* p 28

<sup>62</sup> Pal, Nripendra Nath. (2000). *op.cit.* p 203

<sup>63</sup> *Ibid* p 247

<sup>64</sup> Mitra, A. (1953). *Census 1951 West Bengal, District Handbook Cooch Behar*. Kolkata. p 120 – 121

force of arms, but by the order of lord Siva's Banasur returned Indra's kingdom. After that Banasur brought lord Siva from Kailasa and wanted to establish him (lord Siva) in his kingdom. Then lord Siva agreed on the condition that he should be brought in one night. According to that condition, Banasur brought Siva, and arrived at Gerdasand near his kingdom. There he established Siva *linga*.<sup>65</sup> According to another legend, the Maharaja Nilambar, the king of Kamatapur (15<sup>th</sup> century), recovered Siva *linga* from the mound of the soil and after recovering the Siva *linga* he arranged for daily worship.<sup>66</sup> D.Nath, writes in his book, "*History of Koch Kingdom 1515 – 1615 C.E.*" that Biswa Singha worshiped Siva by making numerous offerings at Baneswar temple.<sup>67</sup> Ripunjoy Das write in his book "Maharaj Vamshavali" (genealogy of Maharaja) (1836 – 47 C.E.) that Naranarayan, after learning about the Siva *linga* of Baneswar in a dream, immediately recovered the *linga* from the ground and arranged for daily worship. And the place is named Gerda Shahra.<sup>68</sup> Harendra Narayan Choudhary writes in his book, "*Cooch Behar State and its land revenue settlements*" (1903 C.E.) that the Baneswar temple was made by Pran Narayan at the place of the earlier lord Siva temple at Baneswar.<sup>69</sup> So based on this it can be said that the temple established by Naranarayan was transformed into a new one at the time of Pran Narayan in 1665 C.E.<sup>70</sup>

The Baneswar temple is dedicated to lord Siva. The temple is square in shape. Above of the cornice there is a half round dome and at the top of the dome there are three pitches and one *Trisula* installed on a lotus. The shrine faces the west. There are two

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<sup>65</sup> Pal, Nripendra Nath. (2000). op.cit. p 247

<sup>66</sup> *Ibid* p 248

<sup>67</sup> Nath, D. ( 1989). op.cit. p 166

<sup>68</sup> Pal, Nripendra Nath. (2000). op.cit. p 248

<sup>69</sup> Chaudhuri, Harendra Narayan. (1903) *Cooch Behar State and its land revenue settlements*.

Cooch Behar: Cooch Behar State press. p 96

<sup>70</sup> Mitra, A (1951). op.cit. p 120

doorways, the main entrance located in western side of the temple, and the second doorway located on the northern side of the temple. The shape of the cornice is like bent bamboo. Below the string courses are all horizontal. Each face consists of a central pediment with four plain projections on either side. The height of this temple is around 35 feet and the width is 31 feet 5 inches.<sup>71</sup> The *Garvaghriha* of the temple is 7 feet below from the main entrance of the shrine.<sup>72</sup> The temple is made with small size burn bricks and colour is white.<sup>73</sup> In the *Garvaghriha* there are installed Siva *Linga* and *Ardhanarishwar Siva* statues.

### Baneswar Temple



### Self Photography

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<sup>71</sup> Das, Bishwa Nath. (2000). op.cit. p 66

<sup>72</sup> *Ibid* p 70

<sup>73</sup> *Ibid* p 66

## **Kameteswari temple**

The famous Kameteswari temple is situated at the village of Gosanimari, Koch Behar. The distance of this temple from Koch Behar is 32 kilometers, and about 1 kilometer from south east of the Kamatapur Rajpat (royal palace), the capital of the Khen dynasty.

The beautiful Kameteswari temple belongs to the Kken dynasty (15<sup>th</sup> century).<sup>74</sup> The original Shrine is now destroyed. Niladhwaja, the king of the Khen dynasty, built the Kameteswari temple at Gosanimari. In the end of the 15<sup>th</sup> century Hussain Shah, sultan of Bengal, invaded Kamatapur and destroys the Kamatapur city as well as the Khen dynasty was also completely overthrown by him. After that Hussain Shah established his rule there. In 1661 C.E. the Mughal commander Mir Jumla invaded the Kamata Kingdom and destroyed the temple.<sup>75</sup> The present Shrine was made by Maharaja Pran Narayan in 1665 C.E.<sup>76</sup>

The Kameteswari temple is dedicated to *Devi Bhavani*. The shrine is square in shape, with a half round dome. At the top there are three pitches and one *Trisula*. The cornice of the shrine is bow-shaped. The height of the temple is 45 feet, and the width is 28 feet 9 inches.<sup>77</sup> There are vertical portions on the outside which show a multi foil arch on each side framed by heavy plasters. In the inner wall there are arches and waves. The walls of the temple have typical niches and other chases. The thickness of

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<sup>74</sup> Banerjee, Bhagavati Charan. (1884). *History of Cooch Behar*. Cooch Behar: Cooch Behar State Press. Bengali. p 257

<sup>75</sup> Saha, Pradosh Ranjan.(2017). *Cooch Behar*. Jalpaiguri: Jalpaiguri: Alberts. Kalkata, Bengali. p 47

<sup>76</sup> Mitra, A. (1952). *op.cit*. p 124

<sup>77</sup> Das, Bishwa Nath. (2016). *op.cit*. p 131

the wall is 1 feet 7 inches excluding the moldings which project for another 3.5 inches in a series of courses<sup>78</sup>. The main entrance faces in the west.

There are other two *mandapas*, named Homaghar and Vogghar. The first one is used for sacrifice. The *mandapa* is square in shape; it has a dome above the bow shaped cornice. On the top of the *mandapa* there are three pitches and one *Trisula*. In the *mandapa* there are four open doors on each side.

Another is Vogghar the house is used for official work. The house is flat roofed. In the front side of the *mandapa* wall, there are sixteen grooved square in shape. In the middle there is a doorway. Both sides of the main door there are two gaps like a door and which is covered by a net. This *mandapa* is very much late. The architectural style of this *mandapa* is look like 18<sup>th</sup> century colonial architecture.

All these monuments are made with small sized burn bricks, and the walls are polished by lime-sand and colours are deep white, burn red and golden.<sup>79</sup>The Shrine is surrounded by heavy, high walls with a *Naubat-Khana*<sup>80</sup> at the main gate, which faces the west. There are four *minars* in the four corners in the wall.

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<sup>78</sup> Mitra, A. (1952). op.cit. p 124

<sup>79</sup> Das, Bishwa Nath: op.cit. p 296



Kameteswari Temple and Homaghar



Self photography

Vogghar

Minar



Self photography



Self photography

## Gateway



Self photography

### **Siddheswari temple**

The Siddheswari temple is located at the village of Siddheswari, about three Kilometers north east from the present Baneswar, New Baneswar Railway Station.

The shrine is considered to have belonged to about the same time as Baneswar temple.<sup>81</sup> Later this temple was repaired by the Maharaja Nripendra Narayan in 1877 C.E. An account of this temple has appeared in front of the shrine, over the entrance. The following information has mentioned that the Shrine was repaired in *Saka* 1284 (1877 C.E.) for the first time. So that the temple was made by Prana Narayan in 1665 C.E. and it was repaired by Nripendra Narayan in 1877 C.E.

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<sup>81</sup> Mitra, A. (1952). op.cit. p 127

The temple is dedicated to Bhagavati.<sup>82</sup>The temple is octangle in shape with a half round dome associated above the temple. There are three successive pitchers and one *Trisula* on the dome. There are sixteen pillars, and two pillars at each corner. It has one entrance and is made with wood and decorated with flowers. The interesting feature of the shrine is carved on wall and which look like doors. The height of the temple is 32 feet.<sup>83</sup> The *garvaghriha* of the temple is 5 feet below from the surface.<sup>84</sup>The wall of this temple is 5 feet thick.<sup>85</sup> The temple is made with old small burn bricks and colour is used white.<sup>86</sup> In front of the shrine there is a platform. In the *garvaghriha* there is a wooden throne for the goddess Siddheswari.

### **Shedha Nath temple**

The Shedha Nath temple is located at the village of Dhaluyabari, Koch Behar. The distance of the village is 7 kilometers from Koch Behar, on the way to Dinhat. The village of Dhaluabari is famous for the Shedha Nath temple. The Shrine faces south.

There is controversy regarding the establishment of the temple. Harendra Narayan Choudary writes in his book, “*Cooch Behar State and its Land Revenue Settlements*” that the Dhaluyabari temple was made by Upendra Narayan (1714 – 1763 C.E.),<sup>87</sup> who built a palace here. An account is visible on the west side of the shrine, in front of the entrance. It mentions that the king Harendra Narayan and his son Shibendra Narayan established the Dhaluabari Shedha Nath temple. It was built between 1799 –

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<sup>82</sup> Chaudhuri, Harendra Narayan. (1903). op.cit. p 96

<sup>83</sup> Das, Bishwa Nath. (2016). op.cit. p 71

<sup>84</sup> *Ibid*

<sup>85</sup> Mitra, A. (1952). op.cit. p 121

<sup>86</sup> Das, Bishwa Nath. (2016). op.cit. p 71

<sup>87</sup> Chaudhuri, Harendra Narayan. (1903). op.cit. p 97

1843 C.E. From the above it is clear that the construction work started by Harendra Narayan and it was completed by Shibendra Narayan.

The Shedha Nath temple is dedicated to lord Siva. It is a beautiful temple, having a dome in the middle and four turrets at the four corners.<sup>88</sup> There is no dome in the middle now. The Shrine is square in shape. The height of the Shrine is 29 feet and the width is 22 feet 2 inches.<sup>89</sup> The thickness of the walls is 4 feet 10 inches.<sup>90</sup> Cornice of the Shrine is like a bow in shape. Above the turrets there is a *Trisula*. The front of the Shrine is beautifully decorated with terracotta slabs. These terracotta slabs made with different variety of sculptures, such as gunmen, dancers, flowers, animals, and gods and goddess. They are around 55 pieces.

A unique feature of the Shrine is that in the north wall there is a tall and deep semi-circular niche covered by a multifoil arch which corresponds to the *mihrab* in Muhammadan mosques.<sup>91</sup> The main entrance of the Shrine faces in the north side, in the west side there is another doorway which is used for the exit. The temple was made with small size bricks and burn red colour was used.

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<sup>88</sup> *Ibid*

<sup>89</sup> Das, Bishwa Nath. (2016). op.cit. p 75

<sup>90</sup> Mitra, A. (1952). op.cit. p 121

<sup>91</sup> *Ibid* p 122

Siddheswari Temple



Self photography



## Shedha Nath Temple



Self photography

## Herannagarva Siva temple

Herannagarva Siva temple is located at the western side of *Sagardighi* (mere) Koch Behar. It faces the east. The Shrine was made by Harendra Narayan in 1822 C.E. An account of this Shrine has appeared in front of the temple, over the entrance. The following information has mentioned, the temple was built by Harendra Narayan in *Saka* 1229 (1822 C.E.).

The Shrine is square in shape. It has a half round dome above the temple. On top of the dome there are three pitches and one *Trisula*. The main entrance of the Shrine

faces in the east side. There are two carved on the south and north sides of the walls and these carving designs look like as door. There are also carved and shaped like windows on walls. The cornice of the temple is bow shaped.

The temple was made with burn bricks and white and deep green colours were used. The height of the Shrine is 23 feet and the width is 12 feet.<sup>92</sup> The Shrine is dedicated to lord Siva.

### Herannagarva Siva Temple



Photography retrieved from- [http://1.bp.blogspot.com/-ziKHjHTviZ0/U22TMmqvdMI/AAAAAAAAABaA/Zi6KkDLaoWQ/s1600/-Hiranya+Garva+Shiva+temple+\(1\).jpg](http://1.bp.blogspot.com/-ziKHjHTviZ0/U22TMmqvdMI/AAAAAAAAABaA/Zi6KkDLaoWQ/s1600/-Hiranya+Garva+Shiva+temple+(1).jpg)

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<sup>92</sup> *Ibid* p 63

### **Anath Nath Siva Temple**

Anath Nath Siva temple is located at Subashpalli, Koch Behar. The temple was made by Nishimayi (queen of Narendra Narayan) in between 1847 – 1863 C.E.<sup>93</sup> There is a legend about the construction of the Shrine. According to this legend, it was Maharani Nishimayi, who killed a cat and built the temple as atonement.<sup>94</sup> In the front wall of the temple there are two cat statues.

The temple is established on a platform which is 2 feet.<sup>95</sup> The Shrine is four angles in shape with a half round dome. Above the dome there are three pitches and one *Trisula*. The cornice of the temple is slightly bent. The entrance of the temple faces south. The walls of the Shrine are thick, and it is made with small size bricks and white colour is used. On the front side, there are two cat statues. In front of the main entrance there is one Ganesha and two lion's statue. These statues are made with lime-sand. In front of the temple, there are some grooves in the wall but no decorations are found.

### **Dangar Aye temple**

The Dangar Aye temple is located at Gunjabari, towards the north of Koch Behar, near Rambhola School. The Shrine is also known as Durga Bari. Queen Kameteswari Devi, wife of the king Narendra Narayan built this temple in Saka 1290 (1884 C.E.).<sup>96</sup>

The Shrine is dedicated to goddess *Durga*, but other deities, such as *Narayan*, *RadhaKrishna*, *Siva* and *Kali* etc are also worshiped there. The temple is flat roofed and it has four rooms. The Shrine is surrounded by a high wall. There is a *Naubat-*

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<sup>93</sup> Das, Bishwa Nath. (2016). op.cit. p 61

<sup>94</sup> Pal, Nripendra Nath. (2000). op.cit. p 258

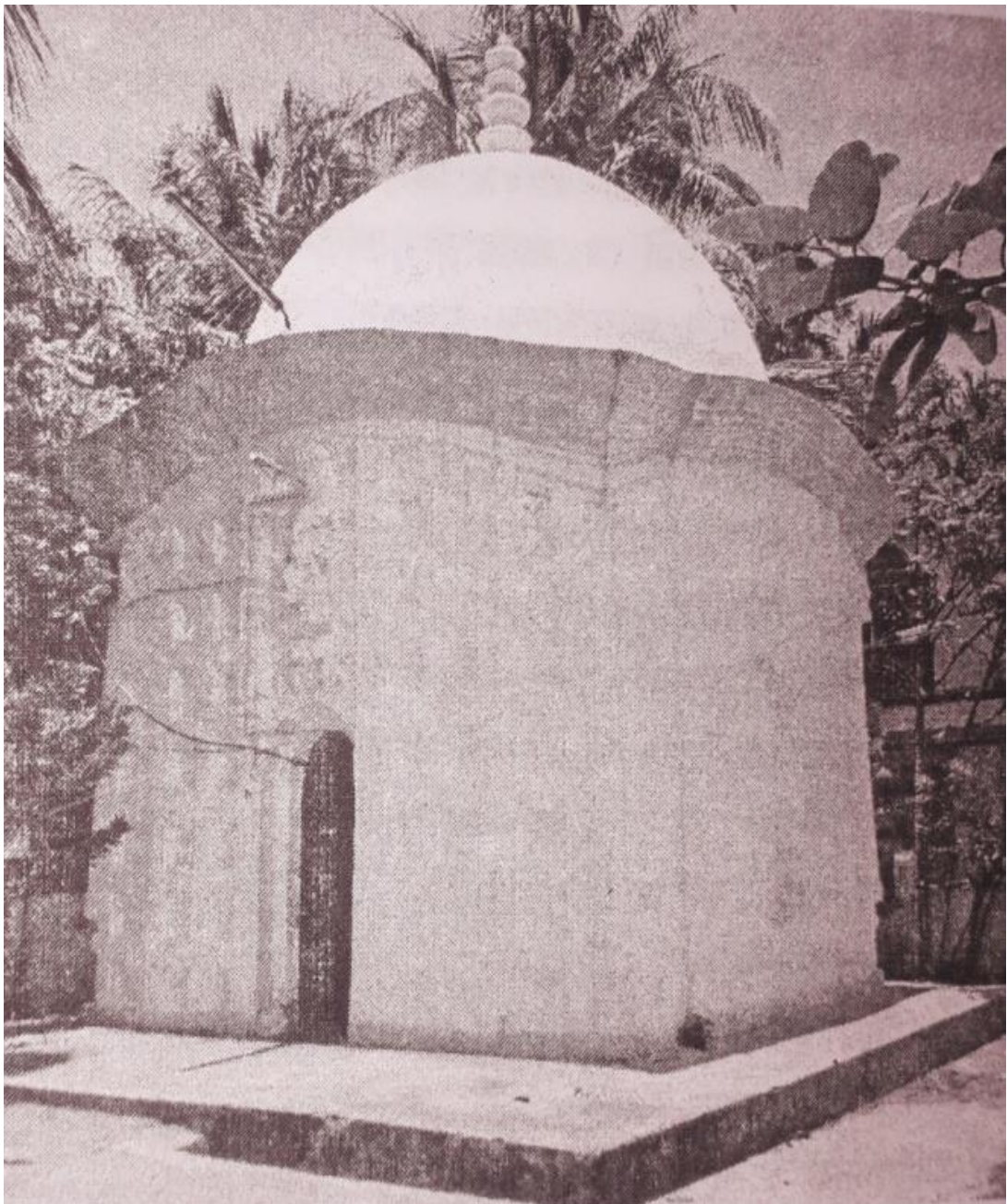
<sup>95</sup> Das, Bishwa Nath. (2016). op.cit. p 61

<sup>96</sup> Temple foundations inscription



*Khana* at the gateway and the roof of the *Naubat-Khana* shape is as like a back of an elephant. Above of the *Naubat-Khana* there are three small domes and a cornice with decorated as like a lotus. The temple was made with bricks and colour was used white.

### Anath Nath Temple



## Dangar Aye temple



Photography retrieved from - <https://content.jdmagicbox.com/comp/cooch-behar/y8/99999p3582.3582.141223111504.g2y8/catalogue/dangar-ayee-temple-cooch-behar-h-o-cooch-behar-temples-kk5r7w.jpg>

### **Rajmata Thakurbari**

Rajmata Thakurbari is located at the north side of the Rajmatadighi (mere), Koch Behar. This temple is known as Rajmata Thakurbari as it was founded by Maharani Nistarini Devi (mother of Nripendra Narayan). The shrine faces south. It was built around 1884 C.E.<sup>97</sup>

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<sup>97</sup> Pal, Nripendra Nath. (2000). op.cit. p 237

Rajmata Thakurbari temple is a flat roof building, but above the building there is a dome in the centre. At the top of the dome there are three pitches and they are made with aluminum. There is a flat roof verandah in the front side of *Garvaghriha*, and there are four angular decorations on the upper part of the verandah. On the Upper part of the cornice there are beautiful railings and on the lower part there are also beautiful carved railings. The pillars of the temple are like Corinthians pillars. The Shrine has four rooms and each room has one wooden throne, where the deities are established. The temple has a wall boundary which is 4 feet long.<sup>98</sup> The temple was made with bricks and colours were used white and burn red.

#### Rajmata Thakurbari



Photography retrieved from the book Coochbeharer Purakriti, by Biswanath Das

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<sup>98</sup> *Ibid*



## **Madanmohan temple**

Madanmohan is the household deity of the Koch Behar dynasty.<sup>99</sup> The Madanmohan temple is located at the heart of Koch Behar, near the north side of Bairagidghi (mere). The temple is facing south. The temple is also known as Madanmohan Bari. The main deity of this temple is Madanmohan, but other deities such as Bhavani, Anandamoye Kali , and Jogomaya also worship here.

The worship of Madanmohan begins from the reign of Maharaja Naranarayan.<sup>100</sup> According to the text 'Rajopakhyan' by Joynath Moonshi, on the advice of Sankar Dev, Naranarayan established an idol of Vishnu and named it Lakshinarayan.<sup>101</sup> In 1661 C.E the Mughal commander of Bengal Mir Jumla invaded Kamatapur on the way to conquer Kamarupa, besieged the capital of Bihara fort (Koch Behar) and destroyed many temples. At that time the idol of Vishnu established by Maharaja Naranarayan was also destroyed.<sup>102</sup> It is mentioned in the text 'Sathik Rajaupakhan' by Durgadas Majumdar, the Maharaja Rup Narayan installed a wonderful idol of Madanmohan and provided adequate services.<sup>103</sup> Similar description can be found in the book '*Cooch Behar State and its Land Revenue Settlements*' by Harendra Narayan Choudhury. Durgadas Majumdar, also mentioned in his book 'Sathik Rajaupakhan', Lakshinarayan and Madanmohan were two idols but they are the same.<sup>104</sup>

In present Madanmohan temple, there is a large and a small statue of Madanmohan. In the formation of a small statue of Madanmohan, we can be assumed to be very old.

From this it can be assumed that the Naranarayan that established the statue of

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<sup>99</sup> *Ibid* p 57

<sup>100</sup> *Ibid* p 58

<sup>101</sup> *Ibid*

<sup>102</sup> *Ibid*

<sup>103</sup> *Ibid*

<sup>104</sup> *Ibid*

Lakshinarayan was later transformed into Madanmohan. The Madanmohan temple was first established by Rup Narayan in between 1625 – 1665 C.E. inside the royal palace.<sup>105</sup> Later, the present temple was made by Maharaja Nependra Narayan in 1889 C.E.<sup>106</sup>

No systematic record has been found regarding the structure of the old Madanmohan temple. The present temple has four flat roofs with a half round dome above the cornice in the centre of the shrine. It has four rooms side by side. In front there is a flat roof verandah with beautiful railings and small pillars and these are installed with a small dome above the cornice. In front there is a carriage porch. There is an arch above the entrance.

#### Madanmohan Temple



Self photography

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<sup>105</sup> Pal, Nripendra Nath. (2000). op.cit. p 208

<sup>106</sup> Das, Bishwa Nath. (2016). op.cit.p 59

## Gateway of the Madanmohan Temple



Self photography

### **Bhavani Devi temple**

Inside the Madanmohan temple, on the east side there is a temple known as Bhavani Devi temple. The temple was built at the same time as Madanmohan temple. The shrine is square in shape with a dome over the cornice. Over there are lotus and pitches. The main entrance of the shrine faces north. The cornice of the temple is like a bow in shape. In front of the shrine is decorated with followers, leaf and square in shape carved. Both sides of the entrance there are two pillars. The lower and upper parts of the pillars are decorated with lotus. The height of the temple is 28 feet.<sup>107</sup> In the *garbhaghriha* there is a throne for goddess Bhavani which was made with silver.<sup>108</sup>

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<sup>107</sup> Pal, Nripendra Nath. (2000). op.cit. p 218

<sup>108</sup> Das, Bishwa Nath. (2016). op.cit. p 61

The shrine is surrounded by a heavy high boundary wall with a gateway. There is a *Naubat-Khana* at the gateway. These monuments are made with small size burn bricks. White colour is used in the temple.

#### Bhavani Devi Temple



Photography retrieved from-

<https://content.jdmagicbox.com/comp/mumbai/w4/9999p3582.3582.190116234240.y7w4/catalogue/anandamoyee-dharmashala-cooch-behar-dharamshalas-4kxc0isyw.jpg>

#### **Anandamoyee Dharmashala**

Anandamoyee Dharmashala is situated near the eastern side at Madanmohan temple, Koch Behar. The monument faces the south. The Bengali word *Dharmasala* means a guest house for the pilgrims. Anandamoyee was the daughter of the king Narendra Narayan and sister of Nripendra Narayan.<sup>109</sup> She died in 1887 C.E. and this tragic

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<sup>109</sup> *Ibid* p 95

event resulted the establishment of Anandamoyee Dharmashala. Nripendra Narayan made this *Dharmasala* in the memory of his beloved sister in 1889 C.E.<sup>110</sup>

The *Dharmashala* is a flat roof building, which measures 100 square feet.<sup>111</sup> It has five rooms with a veranda. In front, there are two carriage porches in both corners. Above the cornice there is a short wall, decorated and carved with round shapes. There is a semi-circular arch above the entrance. The building is surrounded by a heavy wall with a gateway. Above the gateway there is a semi-circular arch. The building is made with small size burn bricks. White colour was used in the main building but in the gateway golden and white colours were used.

#### Anandamoyee Dharmashala



Photography retrieved from -

<https://content.jdmagicbox.com/comp/mumbai/w4/9999p3582.3582.190116234240.y7w4/catalogue/anandamoyee-dharmashala-cooch-behar-dharamshalas-zp2y1p7hh2.jpg?clr=333333>

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<sup>110</sup> Pal, Nripendra Nath. (2000). op.cit. p 221

<sup>111</sup> Das, Bishwa Nath. (2016). op.cit. p 95



## Gateway of the Anandamoyee Dharmashala



Photography retrieved from -

<https://content.jdmagicbox.com/comp/mumbai/w4/9999p3582.3582.190116234240.y7w4/catalogue/anandamoyee-dharmashala-cooch-behar-dharamshalas-0v1tusq3jc.jpg>

### **Barodevi temple**

The beautiful and decorative Barodevi temple is located at Devibari road, Devibari palli, towards south of the present royal palace of Koch Behar. The Shrine faces west and it has a larger *mandapa*. The temple is also known as Devibari. In Bengali *Devi* means goddess and *Bari* means house. The temple is dedicated to *Durga*. There is no permanent idol; new temporary idol made every year during the festival season.

The Shrine was made by Jitendra Narayan in 1915 C.E.<sup>112</sup> The main deity of this temple is goddess *Durga*. The worship of goddess *Durga* was first introduced in the

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<sup>112</sup> *Ibid* p 62

Koch Behar during the reign of Naranarayan (1540 -87 C.E.).<sup>113</sup> According to the text ‘*Rajapakhan*’, by Joynath Moonshi, Sukhladhabaj, who was also known as Chilarai (the brother of Naranarayan) wanted the throne by killing the King. One day he went to the royal court with the intention of corrupting the king and saw that *Devi Durga* herself was surrounded by ten hands to save the King. After this incident, he was ashamed of this miracle incident and apologized to the king. From this incident different thoughts arose in the mind of the king. He thinks that Sukhladhabaj is more lucky. So the king abandoned food and water as he did not see the goddess and started living in solitude. But on the third night the Maharaja Naranarayan saw the goddess in a dream. Hence the king introduced the idol (*Durga*) worship as seen in that dream.<sup>114</sup> In the beginning there was no permanent temple, the new temporary *mandapa* was arranged every year during the festival season, which was made with straw.<sup>115</sup> But the permanent temple was established during the reign of Jitendra Narayan in between 1913 – 1922 C.E.

The Barodevi temple is one of the largest temples with a beautiful *mandapa* in Koch Behar princely state. The Shrine faces west. The temple is square in shape. The size of the temple is 51 feet 6 inches × 29 feet 9 inches, and its height is around 30 feet.<sup>116</sup> The flat roof has two steps, in the bottom of the cornice there is a triangular decoration like a pediment. Outside of the *mandapa* there are eight Corinthians pillars. The Temple was made with bricks and colours were used burn red, white and golden.

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<sup>113</sup> *Ibid*

<sup>114</sup> *Ibid* p 62-63

<sup>115</sup> Pal, Nripendra Nath. (2000). op.cit. p 231

<sup>116</sup> Das, Bishwa Nath: op.cit. p 234

In 05 July, 2019 the temple such as Madanmohan temple, Herannagarva Siva temple, Anath Nath temple, Dangar Aye temple, Rajmata Thakurbari, Anandamoyee Dharmashala, Bhavani Devi, and Barodevi temple has been declared as heritage monuments by the State Government of West Bengal, Heritage Commission. At present, all these religious monuments are run under the Debutter Trust Board, Koch Behar. The board has been declared as a government institution in 1 January, 1957 C.E by the State Government of West Bengal.

### Barodevi Temple



Photography retrieved from-

<https://lh3.googleusercontent.com/p/AF1QipNpSOjAI9wGWxzK89q5ueEtAmgogZkpXFgo3-nZ=s680-w680-h510>

## Secular architecture of Koch Behar

### Haldibari, Dak Bungalow

The Bungalow is situated at Haldibari, Mekhaliganj, Koch Behar. Haldibari Dak Bungalow was made by Nripendra Narayan in between 1877- 78 C.E.<sup>117</sup> It is known from the book of Bhagwati Charan Bandyopadhyay, '*History of Cooch Behar*' that there were Dak Bungalows in different parts of Koch Behar State.<sup>118</sup> They are Haldibari, Mekhiliganj, Balahat, Mathavanga, Gitaldah, and Dinjata. But now they all are distorted only except Haldibari Dak Bungalow. The major purpose of setting up the Dak Bungalow was for the rest of the guests.<sup>119</sup> The marriage of Maharaja Nripendra Narayan was completed on March 6<sup>th</sup>, 1878 C.E. The guests of the bride started their journey by special train a few days before the wedding and after landing at Haldibari station, they rested at the newly constructed Dak Bungalow.<sup>120</sup>

Haldibari Dak Bungalow is a cross-gabled roof house. There are three rooms. Tin is used at the top of the Bungalow. Surface floor and walls are pucca. The use of wood can be seen in the house. There is a carriage porch in front of the house. The window of the house has fitted with glass. There is also a garden in front of the house. The house was made with bricks.

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<sup>117</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 250

<sup>118</sup> Banerjee, Bhagavati Charan. (1884). op.cit. p 42

<sup>119</sup> Das, Bishwa Nath. (2016). op.cit.p 158

<sup>120</sup> Das, Biswa Nath. (2000). *Maharani Sunity Devi*. Cooch Behar. p 58

## Haldibari Dak Bungalow



Photography retrieved from the book 'Coochbeharer Purakriti' by Biswanath Das

### **Sunity College**

The Sunity College is situated at the Victor prince Nripendra Narayan road, Koch Behar. In accordance with the wishes of king Nripendra Narayan and his wife Maharani Sunity Devi a college had been establish in 1881 C.E.<sup>121</sup> for the accommodation of the girl's school under the name of Sunity College. Later the college was named as Sunity academy.<sup>122</sup> At present it is run under the State government of West Bengal.

The building is 32 feet 6 inches  $\times$  27 feet 9 inches in size and there is another building which is 36 feet  $\times$  18 feet in size. In front there is a verandah with cast iron pillars,

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<sup>121</sup> *Ibid* p 234

<sup>122</sup> [Coochbehar.nic.in/htmlfiles/sunity\\_home.html](http://Coochbehar.nic.in/htmlfiles/sunity_home.html)



which is 6 feet wide.<sup>123</sup> Tin is used at the top of buildings. In front there is a carriage porch, which is surrounded by an arch above the entrance. The cornice of the carriage porch is horizontal. The building was made with bricks and colours were used burn brick, white and golden.

### Sunity College



Photography retrieved from - <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcR7LaUqqpIkw9FSP2X9dZKpPi-CIbObmc-wIw&usqp=CAU>

### Royal Palace or Rajbari

The capital of the Koch dynasty was in different places, such as Sikkagram, Gosanimari, Atharkotha, Guriahati, Daluyabari, Bhetaguri during the rule of their different kings. We see the names of those capitals in different sources. But now those palaces are not found. The cause behind this, the earlier palaces are made with

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<sup>123</sup> Pal, Joydeep. (2015). *Development of Cooch Behar state under the Maharajas (1847 – 1949) - A study of its historical significance*. North Bengal University. p 40

bamboo, wood, sole and straw.<sup>124</sup> That is why the ruins of the old house could not be found.

The Royal palace of Koch Behar is situated at the western side of the present Koch Behar town. The palace is surrounded by an iron grill. The beautiful classical monument was constructed by Nripendra Narayan in 1887 C.E.<sup>125</sup>

The Royal Palace is a two storey magnificent masterpiece building of Koch Behar princely state. The building has a total area of 51309 square feet.<sup>126</sup> The height of the building from the ground is 128 feet 10 inches.<sup>127</sup> This building is built on a semi-circular foundation 4 feet 9 inches above the ground. In the ground floor there is a larger *Darbar* hall (royal court) which is 72 × 65 feet 5 inches.<sup>128</sup> Above the royal court there is a metal made half round dome. These metal plates were brought from England.<sup>129</sup> The dome is surrounded by a beautiful railing. In the front side there is a carriage porch and behind the carriage porch there are two small domes. The palace is lined with common and Corinthian pillars and has semi-circular arches between the pillars. Below and above these ornament pillars, curved arches are made of terracotta. The building has a verandah on both sides of the first floor.

On the ground floor there are twenty four rooms and six bath rooms. These are the library room, guest room, billiard room, dining room and store room. In the first floor, there are forty-two rooms, and these are bed rooms, drawing room, bath room, store room and billiard room. There is decoration of terracotta pitches on the railings of the verandah. The building has five beautiful wooden ornate staircases. There are also

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<sup>124</sup> *Ibid* p 209

<sup>125</sup> Banerjee, Bhagavati Charan. (1884). *op.cit.* p 247

<sup>126</sup> *Ibid*

<sup>127</sup> Deb, Ranjit. (2014). *Cooch Beharer Rajprasad*. Kolkata: Tuhina Prakashni. Kolkata. p 9

<sup>128</sup> Saha, Pradosh Ranjan. (2017). *op.cit.* p 244

<sup>129</sup> Pal, Nripendra Nath. (2000). *op.cit.* p 284

some hidden iron staircases and they are raised through the round pillars to the dome.<sup>130</sup> The beautiful classical building was made with bricks and lime-sand and colours were used burn red, white and golden.

The Palace has declared as a National Heritage building by the Archeological Survey of India in 20 March, 1982 C.E. After few year later in 13 July, 1998 C.E.<sup>131</sup> a museum has established by the Archeological Survey of India. The Museum has some collections, such as stone sculptures and these are belongs to the Pala period, furniture these was used by the Koch Kings, some traditional Koch and some tribal dress, some bamboo objects those use by the local people for their daily life, such as agricultural instruments, fishing instruments.

### Royal Palace



Photography retrieved from \_

<https://wbtourism.gov.in/home/download/places/coochbeharinner.jpg>

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<sup>130</sup> Ibid p 249

<sup>131</sup> Saha, Pradosh Ranjan: op.cit. p 245



## Inner view of the Royal Palace



Photography retrieved from - [https://assets-news.housing.com/news/wp-content/uploads/2021/02/23161818/Cooch-Bihar-Palace-in-West-Bengal-Elegance-spanning-51309-sq-ft-shutterstock\\_1628053345.jpg](https://assets-news.housing.com/news/wp-content/uploads/2021/02/23161818/Cooch-Bihar-Palace-in-West-Bengal-Elegance-spanning-51309-sq-ft-shutterstock_1628053345.jpg)

### **Victor Palace**

Victor Palace is situated at the western side of the Sagardighi (mere), near Herennagarva temple, Koch Behar. The building is also known as Dewan Kutir. Kalidas Datta was the Dewan of the Koch Behar state during the reign of Nripendra Narayan (1863-1911 C.E.). Kalidas Datta lived in this building. So that is why it is called Dewan kutir.<sup>132</sup> In Bengali *Kutir* means house. After the death of Kalidas Datta, Kumar Victor Netendra Narayan, son of Nripendra Narayan lived in this building. That is why this building is later known as Victor palace.<sup>133</sup> The construction of this building was started in 1892 C.E. and it was completed in 1895 C.E.<sup>134</sup> This beautiful

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<sup>132</sup> *Ibid* p 218

<sup>133</sup> *Ibid*

<sup>134</sup> *Ibid*

building was made by Nripendra Narayan. At present the building is used as the Academy of the Rajbanshi language and cultural department of the current Koch Behar district under the government of West Bengal.

The Palace is a two storey building .In front of the building there is a porch of carriages with decorative pillars like Corinthians pillars. Below the cornice is carved like railings. At the top of the building there is a bow shaped small size dome as like an entrance, at the middle of the front wall. There are two towers in both front corners. The building was made with bricks and colours were used burn red, white and golden.

Victor palace



Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11227063\\_782743848490375\\_4367262778950071036\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=104&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoidCJ9&nc\\_ohc=BvgQ4CkqwoQAX9P1yzb&tn=IAX6vRQgjtouXbx&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfDVx9m2jQb2B5DBN55GkHvOSZak3JZPdgt1L0ZzebVOpg&oe=63BFF847](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11227063_782743848490375_4367262778950071036_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=104&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoidCJ9&nc_ohc=BvgQ4CkqwoQAX9P1yzb&tn=IAX6vRQgjtouXbx&nc_ht=scontent.fbom16-1.fna&oh=00_AfDVx9m2jQb2B5DBN55GkHvOSZak3JZPdgt1L0ZzebVOpg&oe=63BFF847)

## **Lansdown Hall**

The Lansdown Hall is located at the western side of Sagardighi (mere), Koch Behar. The building was made for the public meeting and public library. The building was constructed by The order of the king Nripendra Narayan in 1894 C.E. In 1892 C.E. the Governor General of British India lord Lansdown visited Koch Behar and the building was built to commemorate his visit. And the building was named Lansdown Hall.<sup>135</sup> The present building is used by the district magistrate and various government functions are held here.

The Lansdown Hall is a two storey building. This building was built following the architectural style of Italy.<sup>136</sup> The building is 110 × 86 feet in size and the height is 80 feet.<sup>137</sup> In front there is a carriage porch. At the top of the building there is a railing above the horizontal line cornice. Above the doors and windows there is an semi-circular arch. In the south side there is an auditorium with a stage which is 80 × 25 feet in size.<sup>138</sup> The building was made with bricks and colours were used burn red, white and golden.

A three minute earthquake in 1897 C.E. caused a floor of the building to collapse; as a result, the building had become the current two floors. Earlier the building was three storeys. In the top of the third floor there was a dome with a clock. This was known as the clock house.<sup>139</sup>

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<sup>135</sup> *Ibid* p 290

<sup>136</sup> Das, Bishwa Nath. (2016). *op.cit.* p 88

<sup>137</sup> *Ibid*

<sup>138</sup> *Ibid*

<sup>139</sup> Saha, Pradosh Ranjan. (2017). *op.cit.* p 217

## Lansdown Hall



Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11728976\\_782762821821811\\_1672399776737644844\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=108&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoicj9&nc\\_ohc=BNbUdM\\_y4e4AX8xzWMA&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfBEDwdZeBAGGYtAht\\_ltdwrTmyIzjQ9QhfIvB9FS7NoRQ&oe=63BFE65D](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11728976_782762821821811_1672399776737644844_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=108&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoicj9&nc_ohc=BNbUdM_y4e4AX8xzWMA&nc_ht=scontent.fbom16-1.fna&oh=00_AfBEDwdZeBAGGYtAht_ltdwrTmyIzjQ9QhfIvB9FS7NoRQ&oe=63BFE65D)

## Jenkins School

Jenkins school is situated at the silver Jubilee road, Koch Behar. The Vernacular School was established in 1857 C.E. with the encouragement and efforts of Maharani Bendeswari Devi, wife of Shibendra Narayan.<sup>140</sup> The Jenkins School was renamed in 1861 C.E.<sup>141</sup> because of the significant role played by the British Governor general of north east India, Major Francis Jenkins in the development of the school. That is why

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<sup>140</sup> *Ibid* p 224

<sup>141</sup> *Ibid*



this school was named Jenkins School. The English school was founded by Narendra Narayan in 1861 C.E.<sup>142</sup> but the present building was completed in 1905 C.E. at the cost of 53037.<sup>143</sup> At present, the school is run under the State Government of West Bengal.

The Jenkins school is a flat roof beautiful decorative building. It has six vertical domes above the entrance. The dome is decorated with a heavy line arch. In front there is a carriage porch. The cornice of the building is nicely designed with round and square carved symbols and this looks like a railings. The triple line arches above the entrance surrounded whole buildings. And the results look more beautiful. The building was made with bricks and colours were used burn red, white, green and golden.

#### Jenkins School



Photography retrieved from - [https://3.bp.blogspot.com/-OcLUhTt9mnE/WNSKjnieII/AAAAAAAAARak/bX0r8d1sCY00vSMSs7OoLCtAh-6b-aTRwCLcB/s1600/School\\_bldg1.jpg](https://3.bp.blogspot.com/-OcLUhTt9mnE/WNSKjnieII/AAAAAAAAARak/bX0r8d1sCY00vSMSs7OoLCtAh-6b-aTRwCLcB/s1600/School_bldg1.jpg)

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<sup>142</sup> Chaudhuri, Harendra Narayan. (1903). op.cit. p 286

<sup>143</sup> Das, Pampa.(2017). *Maharaja Nripendra Narayan o tatkalin Cooch Behar Samaj o Sahitya*. Kolkata: Renu prakashani. Kolkata. Bengali. p 122

## Victoria College

The Victoria College is situated at Koch Behar. It was established by Nripendra Narayan in 1888 C.E.<sup>144</sup> but the present building was completed in 1907 C.E. at the cost of 70,000 thousands.<sup>145</sup> Now this college is run under the State Government of West Bengal. Now the Victoria College is known as Acharya Bojendra Nath Shil College.

The college has a flat roof and beautifully decorated building. Above the cornice there is a railing. A triple angle arches above the entrance and it makes the more beautiful of the building. There is a small dome installed at the top of every pillar. In front there is a carriage porch. The building was made with bricks and colours were used burn red, white and golden.

### Victoria College



Photography retrieved from - <http://3.bp.blogspot.com/-mq8A1qqilEo/U22gJscwYCI/AAAAAAAAABb0/ACdHQZxil9M/s1600/Victoria+college.jpg>

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<sup>144</sup> Chaudhuri, Harendra Narayan. (1903). op.cit. p 322

<sup>145</sup> Das, Pampa. (2015). op.cit. p 123

### **Mathabhanga Nripendra Narayan Memorial Library.**

Mathabhanga Nripendra Narayan Memorial Library is situated at Mathabhanga, Koch Behar. It was constructed for the encouragement of learning activities. The library was made by Maharaja Jitendra Narayan in 1915 C.E.<sup>146</sup> The building is named in honor of Nripendra Narayan. Still the building is used as a library, under the State Government of West Bengal.

The building is square in shape with a flat roof. Over the cornice there is a beautiful railing. The lower part of the cornice is decorated like a triple line arch. In front there is a carriage porch with a flat roof and it has six angles. The upper part of the entrance has an arch surrounding the entire building. The building was made with bricks and colours were used burn red, white and golden.

#### Nripendra Narayan Memorial Library



Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/1913509\\_776534739111286\\_4357444767903626199\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=101&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoicj9&nc\\_ohc=JVE1J8CKRckAX8xj6oH&nc\\_h t=scontent.fbom16-1.fna&oh=00\\_AfDaGalpZbjbSLq4hFFj-OBv1APhdBnkngaGXUcKUJIX4w&oe=63BFF8C5](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/1913509_776534739111286_4357444767903626199_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=101&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoicj9&nc_ohc=JVE1J8CKRckAX8xj6oH&nc_h t=scontent.fbom16-1.fna&oh=00_AfDaGalpZbjbSLq4hFFj-OBv1APhdBnkngaGXUcKUJIX4w&oe=63BFF8C5)

<sup>146</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 249

## **Post office**

The head post office is situated at Sunity road, Marapara, Cooch Behar. The construction work of this building was started by Jitendra Narayan in 1921 C.E.<sup>147</sup> but unfortunately Jitendra Narayan passed away in 1922 C.E.<sup>148</sup> and this unfinished work was completed by his son Jagaddipendra Narayan in 1924 C.E.<sup>149</sup> Still this building has been using as a district head Post office of present Koch Behar district, under the State Government of West Bengal.

The Koch Behar head post office is a beautiful two storey building. In the ground floor there is treasury room, telephone exchanges room, and record room with a central hall, which is 55 feet × 40 feet<sup>150</sup> in size with attached a verandah. First floor was used for quarters of the officers such as postmaster, telegraph master with separate doors. In the front side of the building there are twelve pillars, and they are like Corinthian pillars. The building was made with bricks and colours were used burn red, white and golden.

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<sup>147</sup> *Ibid* p 128

<sup>148</sup> *Ibid*

<sup>149</sup> Pal, Joydeep. (2015). p 156

<sup>150</sup> *Ibid*



## Post Office



Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11713824\\_782938901804203\\_7553274227693616543\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=103&ccb=1-7&nc\\_sid=8024bb&efg=eyJpIjoiaCJ9&nc\\_ohc=weelJF4LVjUAX8IIbBa&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfBDKiHL5kD8RZ7rB-Ttp7P94JxCZ5O8u7sD5IUGP9xciw&oe=63BFE573](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11713824_782938901804203_7553274227693616543_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=103&ccb=1-7&nc_sid=8024bb&efg=eyJpIjoiaCJ9&nc_ohc=weelJF4LVjUAX8IIbBa&nc_ht=scontent.fbom16-1.fna&oh=00_AfBDKiHL5kD8RZ7rB-Ttp7P94JxCZ5O8u7sD5IUGP9xciw&oe=63BFE573)

## Circuit House

Circuit House is located at Sunity road, Koch Behar. The building was made by the Regency Council of Koch Behar headed by Rajmata Indira Devi. The building was made for royal guests.<sup>151</sup> The construction work of the building was started in 1929 C.E. and it was completed in 1930 C.E.<sup>152</sup> The building was made with bricks. Moreover, before the building was built, it was made of bamboo and gravel, and later

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<sup>151</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 226

<sup>152</sup> *Ibid*

it was made of wood.<sup>153</sup> Now, the building is used as a Government Guest House of West Bengal.

The Circuit house is a two-story building. In front of the building there is a carriage porch. In the ground floor there are nine rooms they are two rooms used as dining and drawing rooms they are 20 × 18 feet in size, two office rooms they are 12 × 8 feet in size, two bathroom, one is 13 feet 3 inches × 8 feet 6 inches and another is 8 × 8 feet in size, one staircase room, which is 10 × 20 feet in size, one pantry room and it is 10 × 8 feet in size and one store room which is 10 × 8 feet in size.<sup>154</sup> It has three verandahs on the back three sides. In the first floor there are two bedrooms, they are 20 × 18 feet in size, two dressing rooms, one is 12 × 8 feet in size, and another is 13 feet 3 inches × 8 feet.<sup>155</sup> There are two verandahs on both sides and in front there is a railing. The building was made with bricks and colours were used burn red, white and golden.

### **Koch Behar State Press**

The State press of Koch Behar was earlier located at the east-south corner of Sagardighi (mere). It was founded by Nripendra Narayan in 1875 C.E.<sup>156</sup> But the building was damaged by the earthquake in the year 1897 C.E. After that the press was moved to the back of the palace in a contemporary manner. It was again moved to the north side of the Sagardighi (mere) in 1900 C.E. At last the building shifted at the present place inside the Smith road. The present building was made by Jagaddipendra Narayan in 1930 C.E.<sup>157</sup>

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<sup>153</sup> *Ibid*

<sup>154</sup> Pal, Joydeep. (2015).op.cit. p 157

<sup>155</sup> *Ibid*

<sup>156</sup> *Ibid* p 236

<sup>157</sup> Pal, Joydeep. (2015). op.cit. p 57

The Koch Behar State press is a flat roof building. It is 181 feet 5 inches × 35 feet 9 inches in size. In front on both sides there are a 7 feet wide verandah. In the building there are seven separate rooms, Bengali composing room, English composing room, printing machine room, clerk's room, record room and other office rooms.<sup>158</sup> The building was made with bricks and colours were used burn red, white, and golden.

This press was made to print various books like medicine, history, and administrative reports, etc. of the Koch Behar state.<sup>159</sup> Now, the building is under the State Government of West Bengal and known as West Bengal State Government Press.

#### Circuit House



Photography retrieved from the book 'Coochbeharer Purakriti' by Biswanath Das

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<sup>158</sup> *Ibid*

<sup>159</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 236

## Koch Behar State Press



Photography retrieved from the book 'Coochbeharer Purakriti' by Biswanath Das

### **Maharaja Jitendra Narayan Club**

Maharaja Jitendra Narayan club is situated at the north side of Sunity road, Koch Behar. The Club was made by Jagaddipendra Narayan in 1940 C.E.<sup>160</sup>The Club is made for the Royal family and elite classes.<sup>161</sup> It has a large campus with games and sports facilities like tennis, cricket, and badminton etc. The building still has a club.

The club has a flat roof and a beautiful decorative building. It has a verandah on three sides. Above the cornice there is a beautiful carved railing. At the top of every pillar there is a small half round dome. In the building there is one hall room, which is 47 Feet 3inches × 9 feet 2inches in size, one billiard room, which is 29 feet 6 inches × 22 feet in size, one bedroom and it is 20 feet × 11 feet 13 inches in size, one lavatory

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<sup>160</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 230

<sup>161</sup> *Ibid*



room, which is 11 feet 3 inches × 10 feet in size, and one card room, which is 20 feet × 16 feet 4 inches, etc.<sup>162</sup> It was made with bricks and colours was used burn red, white and golden.

### Maharaja Jitendra Narayan Club



Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11026319\\_782755655155861\\_8164733001702589910\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=109&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoidCJ9&nc\\_ohc=aFZvgUUM5a4AX\\_yn-Qd&tn=IAX6vRQgjtouXbx&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfAXegu1TevbP2iMyF6RBHyIX02gjtMGarg-jObsZfQEVw&oe=63BFD872](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11026319_782755655155861_8164733001702589910_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=109&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoidCJ9&nc_ohc=aFZvgUUM5a4AX_yn-Qd&tn=IAX6vRQgjtouXbx&nc_ht=scontent.fbom16-1.fna&oh=00_AfAXegu1TevbP2iMyF6RBHyIX02gjtMGarg-jObsZfQEVw&oe=63BFD872)

<sup>162</sup> Cooch Behar Heritage Society

All these seculars architecture has been declared as heritage buildings except Nripendra Narayan Memorial Library and Haldibari Dak Bungalow, by the state Government of West Bengal, Heritage Commission in 05 July, 2019.

In conclusion, in Koch Behar, two types of architecture have been developed: religious and secular. The Koch Behar dynasty was a Hindu dynasty, and for that reason, the majority of Hindu temple architecture, such as Siva temples, Goddess temples like Bhavani, Kali, Durga, Bhagavati, Vaisnava temples, and Dharmasala, developed more in that region. The Koch kings built temples either, squarely or with more angles and a traditional dome. They created different types of arches, such as semi-circular and multifoil. Usually, brick was used for temple construction. The Koch Kings were built *Naubat-Khana* at the gateway of the temple. At present, all these temples are run under the Debutter Trust Board of Koch Behar. The Hindu sect like *Sivasim*, *Vaisnavasim*, and *Saktisim* were mostly influenced over the Koch Behar region.

Along with the temple architecture, there also developed some secular architecture such as Palace, different administrative buildings, rest houses, bungalows, press, etc. but all these secular monuments were developed in the later phase (18<sup>th</sup> century) of the Koch rule. Usually, brick was used for the building construction. Most of the secular architectures of the Koch Behar are building type. The major colours of these buildings are Burn red, golden and white respectively. After observing the style and colours of these buildings, we can say that these buildings were built by one hand or a group of architects. Most of these buildings have a carriage porch and corinthians pillars. These buildings has decorated with different types of arches such as semi-

circular and multifoil. In addition, some of these secular buildings also have glass-fitted windows and ventilators.

## Chapter-III

### Art of Koch Behar

#### Introduction

The Sanskrit word *Kala* means art which denotes skill or craftsmanship.<sup>163</sup> Bharat Muni used the term *Kala* for the first time in his *Natya Shastra* in the first century, which meant skill in performing tasks, especially with the hands or craftsmanship.<sup>164</sup> Art and craft traditions are discussed in detail in Indian literature. The religious texts like *Manusmriti*, *Puranas*, Kautilya's *Arthashastra*, Vatsyayana's *Kama Sutra* etc. explain in detail about various types of art. According to the verses of Bharat Muni, Baldev Upadhyaya, in his Indian literary scripture states that the term *Kala* is taken to denote song, dance, music etc.<sup>165</sup> According to Bhol Nath Tiwari the term *Kala* has been used for fine art and *Shilpa* for useful art.<sup>166</sup> Panini has used the term *Shilpa* in his *Ashtadhyayi* for both fine and useful art. In the Ancient books like Vatsyayana's *Kama Sutra*, Shukra Niti etc. Sixty four types of art have been described. In some Jain books seventy types of art have been described. The Kashmiri Pandit Kshemendra in his book, *Kala Vila*'s numerous art have been discussed. There are sixty four kinds of art to help a man to get *Dharma* (religion), *Artha* (money), *Kama* (worldly pleasure), and *Moksha* (salvation). There are sixty four styles as to how a goldsmith steals gold. There are sixty four ways for a prostitute to earn money, etc.<sup>167</sup>

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<sup>163</sup> Sharma, Lokesh Chandra. (1980). *A brief history of Indian painting*. Meerut: Krishna prakashan Media Meerut, p 1

<sup>164</sup> *Ibid*

<sup>165</sup> *Ibid*

<sup>166</sup> *Ibid*

<sup>167</sup> *Ibid* p 2



So from the above it is clear that any work with craftsmanship is *Kala* or Art. The fine art and useful art both are come under sculpture, painting, music, dance, and architecture etc.

### **Sculpture**

The Kings of Koch Behar dynasty were originally Hindus. The Koch Behar region was mostly dominated by the three major Hindu sects: Sivsim, Saktisim, and Vaisnavism. From 1515 – 1949 C.E the Koch Kings built a number of temples: Baneswar temple, Siddheswari temple, Shedha Nath temple, Kameteswari temple, Madanamohan temple, Rajmata Thakurbari or temple, Barodevi temple, and Dangar Aye temple etc. at different places in different times and they arranged worship by installing idols: Siva *Linga*, Siva, Madanmohan, Bhavani Devi, Anandamoyee Kali, and Bhagavati etc. there. The Koch Kings made these idols with stone, metal, and terracotta. However, the temporary idol of goddess Durga was made with clay in every year during the festival session and after the worship is complete, the devotees immerse the idol in the river. This tradition still runs in that region. It is interesting to see that they not only made the idols of the gods and goddesses but also made some animal statues as the *Vahana* (vehicle) of the deities, such as lions, snakes, cats, elephants etc.

### **Stone sculpture**

Some stone statues have been found in different temples at Koch Behar. They are Siva *Linga*, *Vishnupat*, etc. The word *Vishnupat* is a Bengali term which denotes a stone slab and *Vishnu* is the main deity but idols of *Lakshmi*, *Swarasati*, *Ganga* and *Jamuna* are also carved. Lord Siva is worshiped in two forms: Siva *Linga* and Siva

statue. The word *Linga* came from the Sanskrit word *Lingam*, which means *Cihna* or sign, even a symbol. It is a symbol of cosmic energy.<sup>168</sup> Biswa Singha, the founder of Koch Kingdom, claimed himself as a descendant of lord Siva. He worshiped lord Siva at Banerwar temple. Naranarayan also worshiped lord Siva according to the Vedic rituals.<sup>169</sup> So the worship of lord Siva began among the Koches in Koch Behar during the time of King Biswa Singha (1515-1540 C.E.) and Naranarayan (1540-1587 C.E.) and this practice continued among all the subsequent successors. The shrine here bears witness to this.

In the *garvaghriha* of the Banerwar temple, there is a Siva *Linga*. It is estimated to be about 0.5 feet tall and made with black fortress stone.<sup>170</sup> Another Siva *Linga* is also installed in the *garvaghriha* of the Shedhanath temple. It is around 4 feet 2 inches tall. This statue is also made with black fortress stone. In the Herannagarva temple, there is a Siva *Linga*, made with black fortress stone.

In the Banerwar temple, there is a small stone slab over the entrance, which is known as *Vishnupat*. It is covered with the statues of *Vishnu*, *Lakshmi*, *Saraswati*, *Ganga* and *Jamuna*.<sup>171</sup>

The goddess Jogomaya is an excellent carved out statue, and it has ten hands. The idol is about 7 inches tall. This idol is also known as *Patparvati*. This idol is believed to

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<sup>168</sup> Gupta, S.P. (1931). *Elements of Indian Art*. New Delhi: D.K. Printworld private limited, New Delhi p 28

<sup>169</sup> Nath, D. (1989). *History of the Koch Kingdom 1515 – 1615 C.E.* Delhi: mittal publication. Delhi, p 166

<sup>170</sup> Das, Bishwa Nath. (2016). *Kooch Beharer Purakirti*. Kolkata: the shee book Agency .Kolkata. Bengali. p 66

<sup>171</sup> Pal, Nripendra Nath. (2000). *Itikathay Cooch Behar*. Kolkata: Anima Prakashani. Kolkata. Bengali. p 249

have been found in the forest by Maharaja Biswa Singha (1515-1540 C.E.).<sup>172</sup> The idol of goddess Jogomaya now installed at the Madanmohan temple.

The statue of Anandamayee Kali (goddess) was established by Harendra Narayan in 1831 C.E. at the Purana Avash.<sup>173</sup> The term *Purana Avash* is a Bengali word which denotes an old house. The Prana Avash of Koch dynasty at Koch Behar was situated at the North side of the present palace of Koch dynasty. The statue of goddess Anandamayee Kali stands on Mahakal (Siva). The goddess has four hands and she holds an arm on her upper left hand and it is also ornamented. The statue is 4 feet tall. Two statues stand on both sides of the goddess.

Another goddess idol has been found at Madanmohan temple, which is known as Bhavani. This idol is 2 feet tall, with her ten hands and arms standing in the position of attacking an *Asura*. There are two animal statues on both sides of the goddess, they are a lion and a tiger. This idol is installed on a beautiful decorated frame, which is made with silver. The idol is red in color, it is not known who established this statue for the first time. Earlier the idol was at Bhabaniganj temple, Bhabaniganj, Koch Behar. In 1888-89 C.E. it was brought from Bhabaniganj temple to Madanmohan Bari or new Bhavani Devi temple at Madanmohan Bari, Koch Behar.<sup>174</sup>

### **Metal Made Idol**

In Koch Behar, a huge amount of sculptures have been found at different temples. Among them, sculptures made of eight mixed metals such as gold, silver, iron, tin, lead, mercury and zinc are more in number. Some of these idols are Siddheswari, Tara

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<sup>172</sup> *Ibid* p 215

<sup>173</sup> *Ibid* p 217

<sup>174</sup> *Ibid* p 218 - 219

Kali, Katyayani, Radha-Raman, Kanai Lal, Radha-Binod, Joy Durga, Radha-Krishna, Kali, Madanmohan, and Ardha-Nariswar, etc.

In the Baneswar temple, there are some idols found in separate rooms, they are lord Siva statue and Ardha-Nariswar statue of lord Siva. These idols are seated on a wooden throne. The idol of lord Siva is seated in *Padama Aashana* (Lotus seat) in a ground touch posture and his left hand is in a meditation posture. There is matted hair and a snake on the head of the deity. The statue is about 5 inches tall.

The statue of Ardha-Nariswar means the combined form of Siva and Durga.<sup>175</sup> In the right side of the statue is represents lord Siva and the left side is represents Parvati. The idol has four hands, on the right there is matted hair and a snake on the head of the deity and on the left there is a crown as half lotus on the head of the goddess. All these idols were installed by King Prana Narayan 1665 C.E.<sup>176</sup>

Goddess Siddheswari, is established in the *Garvaghriha* of the Siddheswari temple. Here, the goddess Siddheswari is placed on a wooden throne. She sits beside a lion, and it has four hands. This idol is made with eight mixtures of metal. The idol is about 6/8 inches tall and the weight of the idol is about 1.5 kilogram. It is believed to have been installed by Pran Narayan in between 1632-1665 C.E.<sup>177</sup>

In the Rajmata Thakurbari or temple, some idols have been found, and these are made with eight mixtures of metal, they are goddess Tara Kali, Katyani and gods like Radha Raman, Kanailal–Raddha Binod idols. Tara Kali is a form of *Saktisim*. It has four hands and is about 18/20 inches tall. Another is Katyayani, which is about 4/5 inches

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<sup>175</sup> Das, Bishwa Nath. (2016). op.cit. p 67

<sup>176</sup> Mitra, A. (1953). Census 1951 West Bengal, District Handbook Cooch Behar. Kolkata. p 120

<sup>177</sup> *Ibid* p 121

tall. All these idols were installed by the Maharani Nistarini Devi (mother of the king Nripendra Narayan) in around 1884 C.E.<sup>178</sup>

In the Dangar Aye temple there are some idols have been found. These are Joy Durga, Mangalchandi, Radha-Krishna and goddess Kali. The goddess Joy Durga sits on a lion and it is enshrined in a wooden frame and the frame is coated with silver. The frame is decorated with the statues of Kartik, Ganesha, Lakshmi and Saraswati. The goddess has four hands and she holds a conch shell or *Sankha* on her right upper hand and a *Chakra* on her left upper hand. The idol is around 18 inches tall. In front of the goddess, there are two Mangalchandi idols and both of them sit in meditation. The right side statue of Mangalchandi is about 10 inches high and the statue on the left side is about 4/5 inches tall. There is also a Radha-Krishna statue installed there. This statue is around 10/12 inches tall. Lord Krishna holds a flute or *Basuri* (musical instrument) in his both hands. Kali is also installed in the same temple. This statue is about 20/22 inches tall. It has a silver frame and the throne of the goddess made with wood. These idols were installed by the queen Kameteswari in *Saka* 1290 (1884 C.E.).<sup>179</sup>

In the Madanmohan temple there was a small and a large Madanmohan statue. It is believed that Naranarayan had established the first small statue of Madanmohan, which is earlier known as Lakshminarayan (family deity of Koch dynasty). The second large statue of Madanmohan was established by Rup Narayan and he built a temple inside the palace, but the present temple was made by Maharaja Nripendra Narayan in 1890 C.E. and the idols were brought from the old temple.<sup>180</sup> The large

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<sup>178</sup> Pal, Nripendra Nath. (2000). op.cit. p 237

<sup>179</sup> Das, Bishwa Nath. (2016). op.cit. p 65

<sup>180</sup> *Ibid* p 58 - 59

statue of Madanmohan is around 10/12 inches tall. Both statues of lord Madanmohan were golden in color. The statue holds a flute or *basuri* (musical instrument). They were also decorated with jewelry. However, these statues were stolen in 1994 C.E.<sup>181</sup> The present idols of Madanmohan were newly established in 1997 C.E under the supervision of Koch Behar Devatar Trust Board.<sup>182</sup>

### **Terracotta statues**

In Koch Behar there are some terracotta art particularly terracotta slabs which have been found. An excellent example of the terracotta slabs is the various types of terracotta idols attached to the front wall of the Shedda Nath Shiva temple in Dhaluyabari. They are small in size about 4 inches tall. These statues are of various mythical gods and goddesses, some of dancers and some of gunmen, flowers, and animals respectively. Some of these special statues have been destroyed, and the mythical form of idols that are now perfectly recognizable are the Radha- Krishna statue holding a flute or *basuri* (musical instrument), the sitting Ganesha statue which has four hands, the goddess Gauri statue, the goddess Kali etc. There are also some animal statues: elephant, monkey, lion, and bull are perfectly recognizable. All these terracotta slabs were established by Harendra Narayan and his son Shibendra Narayan in between 1799-1843 C.E.<sup>183</sup>

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<sup>181</sup> Pal, Nripendra Nath. (2000). op.cit. p 213

<sup>182</sup> *Ibid* p 215

<sup>183</sup> Das, Bishwa Nath. (2016). op.cit. p 76

## Paintings

In Koch Behar, the art of painting developed through the making of illustrated manuscripts.<sup>184</sup> The study of paintings in Koch Behar can be divided into two broad phases with an intervening dark phase which makes its reconstruction into a systematic study difficult.

The earliest phase of Koch Behar's painting is covered with the Sattriya or the Vaisnava painting. We know from 16th century Vaisnava literature that Sankar Deva himself practices miniature painting of some sort. He had presented king Naranarayan with a manuscript box, the paintings on which were done by the saint himself.<sup>185</sup> No systematic records of painting in the subsequent phases are available. But we have every reason to believe that the art was never forgotten even when Neo-Vaishnavism lost its role at the Koch court. The art of painting again developed during the reign of kings Harendra Narayan (1783-1836 C.E.) and Shibendra Narayan (1836-1847 C.E.) they are patronized painting and other fine arts.<sup>186</sup>

Harendra Narayan was himself an artist, his famous romantic tales in verse, the 'Upakatha' were illustrated manuscripts.<sup>187</sup> Koch Behar paintings are mainly on *Patas* or wooden book covers. Manuscripts on various subjects in Bengali, Sanskrit, and Assamese were illustrated on the orders of the royal patrons as a rule or sometimes were commissioned by Brahmins or heads of the *Satras* of Madhupur and Bheladanga. The majority of important manuscripts of Koch Behar are at present stored in the North Bengal State Library and the Koch Behar Sahitya Sabha. The

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<sup>184</sup> Das Gupta, Rajatananda. (1972). *Eastern Indian Manuscript Painting*. Bombay: Leader press private Ltd. Bombay. p 81

<sup>185</sup> *Ibid*

<sup>186</sup> *Ibid*

<sup>187</sup> *Ibid*

paintings of Koch Behar generally represent the stories of the *Puranas*, the *Ramayana*, the *Mahabharata*, and the romantic stories.

### **Bhagavata 10<sup>th</sup> Skandha or canton**

The manuscript belonged to the second half of the sixteenth century. It was composed by the author under the patronage of prince Samar Singha, son of King Biswa Singha, the founder of the Koch kingdom (1515-1540 C.E.).<sup>188</sup> The manuscript was made with folio, and the covers were made with wood and were painted with various pictures on them. There are four different paintings on the covers. There are eight figures of humans and two figures of animals and flowers. The human figures include six male and two female figures. The first cover draws three different themes.

In the first scene, lord Siva is seated on an *Abhaya mudra* and Parvati is standing in front of him. Narada, the messenger of the god, stands on the opposite side of the lord Siva.

In the second scene, Vishnu is lying on a snake which is known as Seshanaga and his consort Lakshmi is sitting near him and touching his legs (*Sri Charan*). This scene is called Reclining Yoga Pose and it is sometimes called Vishnu's Couch Pose.<sup>189</sup>

In the third scene, one male figure is seated on a duck with the *Abhaya mudra* and he has four faces on his head and two male figures are standing on his right side, receiving blessings from him. It looks like lord Brahma on Hamsa,<sup>190</sup> because it has

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<sup>188</sup> A Descriptive Catalogue of Bengali Manuscript preserved in the state Library of Cooch Behar, printed by Nripendra Chandra Sen, Kolkata, p 62

<sup>189</sup> <https://www.learner.org/series/art-through-time-a-global-view/cosmology-and-belief/vishnu-reclining-on-a-serpent-from-the-bhagavata-purana/>

<sup>190</sup> [https://en.m.wikipedia.org/wiki/Hamsa\\_\(bird\)](https://en.m.wikipedia.org/wiki/Hamsa_(bird))



four faces and Hamsa is also the *Vahana* of lord Brahma. Among the Hindu gods, only Brahma has four faces.

All the paintings are printed inside the border and decorated with flowers and leaves.

The colours used are red, yellow, and black.

### Bhagavata 10<sup>th</sup> Skandha



Self Photograph

### **Mahabharata Shanti Parva**

The manuscript is made with folio and the covers are wood. The work was done by Dwija Raghuram under the patronage of Maharaja Harendra Narayan (1783-1836 C.E.).<sup>191</sup> This manuscript shows two different themes, the first one is a tragic scene from the Mahabharata and the second scene shows a meeting from the Mahabharata. In the first scene, Arjuna the prince of Pandavas, paralyzes Bhishma, the grandfather of the Kurus, on the arrow bed with a thousand arrows. He is surrounded by some sages and his relatives. Seven male figures are sitting on the left side of the ground and two male figures sitting on the right ground and eighteen male figures are

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<sup>191</sup> A Descriptive Catalogue of Bengali Manuscript preserved in the state Library of Cooch Behar: op.cit. p 96

standing behind him. In the second scene, twelve male figures are sitting on the ground and six male figures standing behind them. It looks like a meeting between them.

All these paintings are printed inside the border and decorated with beautiful flowers and leaves. The colours used are red, black, yellow, orange, and green.

### Mahabharata Shanti Parva



Self photography

### Mhabharata Shanti Parva



Self Photography

## Dharma Purana

The work was composed by Ram Nandan at the instance of Sachinandan, minister of King Hrendra Narayan.<sup>192</sup> The manuscript was made with folio and the cover was made with wood. On the cover pages of the manuscript Dharma Puran, various pictures are printed on them. There are three different scenes on the covers. There are seven male and one female figure and one animal figure.

In the first scene, a male figure sits on the ground and is being cared by two men. And others stand with weapons, swords and shields. There is also a picture of a horse. The seated male figure looks like a sage, as he is wearing garlands of *Rudrakshara* at various parts of his body and also he is wearing only a lower garment (*dhuti*). It means that he is a sage and two men are serving him and the men with weapons seem to be protecting him. All the figures except the sage are wearing both upper and lower garments and crowns.

In the second scene, two sages sit inside a house in an *Abhaya mudra* (posture). This is like a picture of a meeting between them. Both are wearing only lower garments (*dhuti*) and a scarf hanging over their shoulders. In particular, they wear garlands of *Rudrakshara* on various parts of their body.

The third scene represented Hiranyakashipu, father of Prahlad, killed by Narasimha. The Sanskrit word Narasimha means half man and half lion. It is an incarnation of lord Vishnu.<sup>193</sup> Even in the background of the scene there are also printed two trees and an entrance with one valve open and one closed.

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<sup>192</sup> *Ibid* p 60 - 62

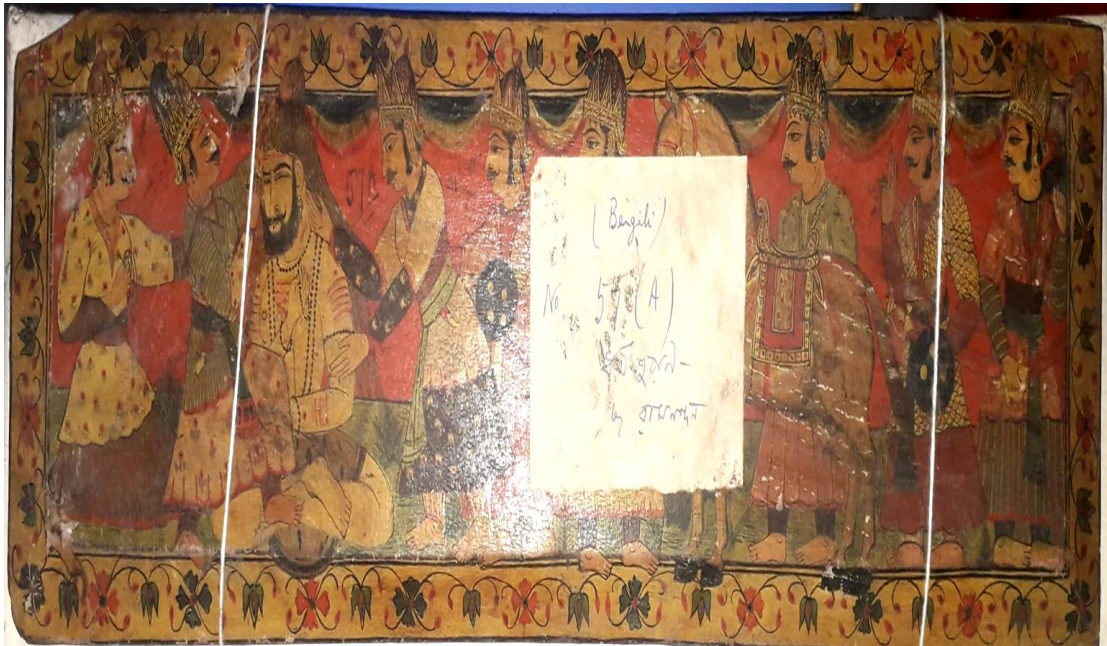
<sup>193</sup> Krishna Swami, N. *The Bhagavata Purana*. Chapter 5<sup>th</sup>. p 53 - 54



All these paintings are printed inside the border and decorated with beautiful flowers.

The artist has used different colours on them.

### Dharma Purana



Self photography

### Dharma Purana



Self photography

### **Unknown manuscripts**

It is not known who the artist of the work was. It is also not known who patronized this work. But it may have belonged to the time of Harendra Narayan, as the paintings of Harendra Narayan and this painting style are the same. The manuscript was made with folio and the cover was made with wood.

In this manuscript, there are four different scenes on the cover pages of the manuscript. The scenes consist of seven male figures and five female figures. There are also pictures of two trees and architectural structures.

In the first scene, there are three human figures, a man sits inside the house and another man figure is sleeping in another house and a woman sits behind him. Apart from the paintings of humans, there are also depicted pitchers inside the house. The man sitting here looks like a sage, as he wears a garland of *Rudraksha* and which is one of the identities of the sage. The second character looks like he is asleep and a maidservant is serving him.

In the second scene, there is a man and a woman; both of them are sitting on a bed inside the house. They seem like a couple, as both hold their hands. In addition to the pictures of architecture and humans, there are also printed grassland and trees on the background of the paintings. The entire paintings are printed inside a frame and are decorated with beautiful flowers and leaves. The artist has used different colours for the paintings.



## Unknown Manuscripts



Self photography

## Ramayan Ayodhya Kanda

The work was done by Raghuram under the patronage of Maharaja Harendra Narayan (1783-1836 C.E.).<sup>194</sup> It is also made with folios and wooden covers. In this manuscript, there are three different themes printed on the cover page of the manuscript. These paintings contain four female figures and three male figures. There were also depicted architecture and trees. In the first scene, two females are sitting on

<sup>194</sup> A Descriptive Catalogue of Bengali Manuscript preserved in the state Library of Cooch Behar: op.cit. p 76

the ground inside the house and a female stands outside of the house. They are wearing garments and ornaments.

In the second scene, two male and female figures are standing. It looks like Ram, Laxman and Sita. As both male figures hold a bow in their hands. Ram and Laxman are wearing lower garments and garlands, and Sita wearing both upper and lower garments.

In the third scene, a male figure sleeps on a bed inside the house. He is wearing lower garments and garlands, and there is a tree outside the house.

These paintings are printed inside a beautifully decorated border and the artist has used different colours.

#### Ramayan Ayodhya Kanda



Self photography



## Upakatha

The manuscript Upakatha is a romantic story in verse it was composed by Harendra Narayan (1783-1836 C.E.).<sup>195</sup>The manuscript was made with folios and wooden covers. Like other manuscripts of Koch Behar, the Upakatha contains different themes. These paintings depict human figures, animal figures, natural scenery, and even architecture.

The first scene contains two human figures and five animal figures. The human figures are riding on two horses with weapons: spear, sword and shields, and in front of them there are two deers and a pig. It looks like a hunting scene, as the hunters are killing a deer and a pig with the help of hunting weapons (spear). They are wearing upper and lower garments, shoes, and wrapped-up clothes on the head. On the background of the painting, there are grasslands printed.

The second scene contains two male figures and a female figure, and two animal figures. A man and woman are riding on a horse and in front of them, another man is riding on a horse. It looks like a prince riding on a horse with his wife and his soldier protecting them. As they are wearing luxury clothes, and shoes and wrapped up clothes on their heads and also ornaments. Prince and soldier both of them hold weapons and shields. Even the grassland also is printed in the background of the painting.

In the third scene, there are three males, two men sitting at a house on the ground, both of them sitting on *Abhaya mudra*. A man stands in front of the door. It looks like a meeting with each other as they sit in front of each other. They wear lower garments

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<sup>195</sup> *Ibid* p 5

and ornaments, and also wrapped up clothes in their heads. Another one seems to be a soldier as he holds a weapon in his right hand and a shield in his left hand. He is wearing both upper and lower garments and shoes. Even in front of the soldier, there is also a tree printed on it.

In the fourth scene, there are two groups of human figures, a male and a female sitting on a *mandapa* on the right, and three female and male figures standing behind them. To the left, a male figure sits inside the house on a bed. In the middle, a man sits on the ground on the right and two are standing. It looks like a wedding ceremony, as in front of the couple there is a sitting male figure wearing only a lower garment (*dhuti*) and a *namabali* (cloth) over his shoulder. Usually, when the priests worship, they wear plain clothes or garments. So it means that the priest is performing the Vedic rituals in front of the new bride and groom at the auspicious ceremony. And the relatives are enjoying the event. Except priests, all are wearing upper and lower garments and ornaments.

The fifth scene contains three male and two female figures, on the right a woman sits inside the house on a bed and another one is standing outside of the house. It looks like a princess and her friend, as they are both wearing luxurious clothes and jewellery. On the left, two men are sitting inside a house on a bed and one is standing outside of the house. It seems to be a meeting with an aristocrat and a sage. As they are dressed in different clothes, one figure sits in *Abhaya mudra* and wears only a lower garment (*dhuti*). And another also sits in *Abhaya mudra* wearing both upper and lower garments and a crown. And the other one looks like a prince because he is also wearing luxurious clothes and a crown.

All are these paintings printed inside a beautiful decorated border. The artist has used different colours.

Upakatha



Self photography



Self photography

The Koch Kings were being patrons of the temple architecture as well as they also patronised arts, particularly sculpture and painting. That's why the arts such as sculptures and paintings have developed in Koch Behar. The sculpture which was developed in that region is all religious. Mostly the three major Hindu sects: Sivasim, Saktisim, and Vaisnavasim dominated in the Koch Behar reign. However, the Koch Behar dynasty was also a devotee of these three sects. In Sivasim, *linga* and lord Siva sculptures both statues were worshipped in Koch Behar. In Saktisim, goddesses such as Bhavani, Durga, Kali, Katyayani, Lakshmi, Saraswati etc. were worshipped. And in Vaisnavasim, lord Vishnu, Radha-Krishna, lord Kanailal, and lord Krishna were worshipped. These religious statues were made with different materials such as gold, eight mixtures of metals, stone, terracotta, and clay but most of them were also made with metal. However, these metal-made gods and goddess idols are not big, they are about 10/ 12 inches tall.

The art of painting developed through the preparation of illustrated manuscripts. All the paintings of Koch Behar are miniature, which are religious in nature. In the paintings of Koch Behar, most of the scenes are represented from the Bhagavata, the Mahabharata, the Ramayana, and the Puranas. Besides the religious theme, they also represent scenes like marriage ceremonies, hunting, and natural scenes like animals, trees, flowers, and grassy land. Usually, these paintings were printed on either wooden covers or folios. They printed the figures inside the border, which has also beautiful designs with flowers and leaves.



## Chapter-IV

### Cultural Influence and Exchange

#### Introduction

The English word Culture refers to the art, architecture, food, dress, and customs etc. of a particular society or country.<sup>196</sup> The Koch kings ruled Koch Behar from 1515 C.E. to 1949 C.E. During this long period, two powerful foreign ruling powers ruled India. The Mughals were contemporaries of the Koch kingdom in Koch Behar. Even the British were contemporaries of the Koch rulers in Koch Behar, however, later they ruled Koch Behar as a princely state from in between 1773 to 1947 C.E. It is interesting to look into the Mughal and colonial influence and cultural exchanges between them in Koch Behar. Joynath Moonshi has mentioned in his work '*Rajopakhana*' that Lakshinarayan also patronised artists who were brought from Delhi and had the Atharkotha built by them.<sup>197</sup>

During the reign of Lakshinarayan, a relationship was built between the Mughal and Koch was built. After Naranarayan, the Koch Kingdom was divided into two parts viz. the eastern part and the western part. The eastern part was ruled by Raghu Dev, son of Chilarai, who was the brother of Naranarayan, the second king of Koch Behar. The western part was ruled by Lakshinarayan, son of Naranarayan. The eastern Koches entered into an alliance with the Ahoms for military help, on the other hand the western Koches heard about this incident and they also entered into an alliance with the Mughals for the same purpose. During this time, Delhi was ruled by Akbar. Thereafter, during the reign of Pran Narayan, the Mughal commander of Bengal; Mir

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<sup>196</sup> [https://www.oxfordlearnersdictionaries.com/definition/english/culture\\_1](https://www.oxfordlearnersdictionaries.com/definition/english/culture_1)

<sup>197</sup> Das, Biswanath. (1985). *Joynath Moonshi's Rajopakhyan*. Kolkata: Mala publication. Kolkata. Bengali. p 30



Jumla invaded Koch Behar in 1661 C.E.<sup>198</sup> and subjugated it without war, but it was recovered immediately by Pran Narayan. After that, the next Mughal commander of Bengal; Shayasta Kha again took a step to invade Koch Behar in 1664 C.E. On the other hand, Pran Narayan heard about this news and immediately he accepted submission, and paid five lakh of rupees to the Nawab of Bengal as an indemnity for the protection of the State.<sup>199</sup>

Dharandra Narayan ascended the throne in 1772 C.E. During his reign, the invasion from Bhutan grew day by day. As in 1773 C.E.<sup>200</sup> Dharandra Narayan signed a treaty with the British East India Company for the military help as to protect Koch Behar from the Bhutan invasion. The consequence of the treaty was that the Koch Behar coming under the subjection of the British East India Company in that year.

### **Mughal influence**

The influence of Mughals art and architecture can be seen to a large extent in the art and architecture of Koch Behar, especially in the temple architecture and miniature art.

### **Mughal influence on the Architecture of Koch Behar**

The temple architecture of Koch Behar has been mostly influenced by the Mughal style of architecture. According to Nripendra Nath Pal, the temple architecture, and sculptures of Koch Behar have been particularly influenced by the Muslim, like

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<sup>198</sup> Ahmed, Khan Chowdhuri Amanatulla. (1936). *A History of Cooch Behar*. Cooch Behar: Cooch Behar State press. Cooch Behar. Bengali. p 159

<sup>199</sup> *Ibid*

<sup>200</sup> Banerjee, Bhagavati Charan. edited by Ranjit Deb. (2019), *A History of Cooch Behar*. Kolkata: Parulboi: Kolkata. Bengali. p 180

Bengali architecture.<sup>201</sup> Ramranjan Das has mentioned in his book “Pachimbanger Purakriti” that “during the Muslim period, arches and domes were built. This practice was soon carried out by the Hindu artists.” This practice can be seen in many architectural structures of Koch Behar.

**Some noticeable features of the Mughal architecture are -**

1. The Mughals created a dome above the building as the common construction. The excellent masterpiece examples of Mughal architecture are: the Taj Mahal, built by the Emperor Shahjahan in memory of his queen Mumtaz Mahal.
2. The Mughals mostly built arches or semi-arches in their architecture. This made their architecture more beautiful. The Mughal artists usually used arches in the veranda and walls.
3. Establishment of a *Naubat khana* at the entrance is a unique feature of Mughal architecture.
4. Establishment of *Minars*, the Mughals built *Minars* on every corner of their building. We find the establishment of *Minars* in the Jama Masjid in Delhi, Bibi Ka Maqbara in Aurangabad, and Taj Mahal in Agra, etc.

All the above mentioned Architectural features are seen in the temples of Koch Behar. The architectural design of the Kameteswari temple at Gosanimari is the perfect example. The temple has a dome and it also has multifoil arches. The distinguishable features of the temple are: it has a minar on the four corners above the boundary wall and on the top of the main entrance there is a Naubat khana. Madho Sarup Vats, who

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<sup>201</sup> Pul, Nripendra Nath. (2000). *Itikathay Coochbehar*. Kolkata: Anima Prakashani. Kolkata, Bengali. p 204

was the director General of the Archaeological Survey of India from 1950 – 1954 visited the village Gosanimari in 1952. In his visiting report, he has mentioned that the Kameteswari temple architecture combines typical features of the late seventeenth century Mughal Architecture and the Bengali hut type of roof.<sup>202</sup> The same comment can be seen in the books of A. Mitra Census 1951 West Bengal District Handbook Cooch Behar and Harendra Narayan Chaudhury Cooch Behar State and its land revenue settlement.

Like the Kameteswari temple, Baneswar temple at the village Baneswar also shows the same features except for the *Naubat khana* and *minars*, the temple has a semi-circular dome and semi circular arches.

Another goddess temple located at the village of Siddheswari, which is known as the Siddheswari temple also shows the combined design of the Mughal and the British architecture. The temple has a half round dome and it has arches on the entrance, even on the walls there are curved arches. The unique feature of the temple is that it has eight angles and the temple has round pillars. It is noticeable that the construction of churches and palaces used round pillars visible in many places in India, during the initial phase of British rule. We see round pillars in the St. John's Church at Calcutta in 1787 C.E. Biswa Nath Das has mentioned in his book 'Koch Beharer Purakriti' that the combined form of temple architecture is visible in the Birbhum district of West Bengal.

Another temple, the Shedha Nath temple at Dhaluyabari, Koch Behar, has also shown the architectural features of the Mughals. One of the common features of the temple

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<sup>202</sup> Bairagi, Radha Krisna Das. edited by Nripendra Nath Pal. (1978). *Gosanimangal*. Kolkata: Anima Prakashani. Kolkata. Bengali. p 175

architecture of Koch Behar is the creation of a dome over the temple. But the Daluyabari Siva temple is quite different in this regard as it has a dome in the middle and four turrets set up at the four corners. The most interesting feature of this temple is that in the north wall of the temple, there is a space which corresponds to the *mihrab* in Muhammadan mosques. At present, the middle dome has disappeared.

Like the Kameteswari, we can see the Mughal style of architecture in the Herannagarva Siva temple as it has a dome above the bow shaped cornice. Then we can notice the same style in the Anath Nath Siva temple, as it also has a dome above the temple.

The Mughal style of architecture is also seen in the Madanmohan temple, like the other temples of Koch Behar, it also has a dome which is set above the temple and it has semi circular arches in the veranda. The noticeable feature of this temple is that it has a large *Naubat Khana* at the main entrance.

In the Dangar Aye temple, we can also see the Mughal style as it has a *Naubat Khana* as like the Kameteswari and Madanmohan temple.

From the above account, it is clear that the temple architecture of Koch Behar, was greatly influenced by the Mughal form of architecture. Even some temples are also built in the combined form of style viz. Mughal and Colonial architecture.

## Paintings

In Koch Behar, the tradition of miniature painting had also developed. Hrendra Narayan was a great patron of art, and he himself was an artist.<sup>203</sup> His court was adorned with a galaxy of artists, scholars and poets. The paintings of Koch Behar show that they represent the popular art of that region. It seems to be that all these paintings were made in Koch Behar by a group of artists belonging to the same school under the royal patronage. Thus, it may be called the School of Koch Behar painting. In the previous chapter, different types of paintings has been mentioned. It is significant that the Mughals ruled India for a considerable period of time and their architectural constructions and miniature paintings occupy a unique place in the medieval period in Indian History. The school of Koch Behar painting was greatly influenced by the Mughal School of paintings of India of the sixteenth and the seventeenth centuries.

### Characteristic features of the Mughals paintings -

1. Religious themes: The Mughals were inspired by Indian art. Religion has mostly dominated the art of painting in India. The *Apabhramsha* School of paintings were all religious in nature. We also find the paintings of *Krishna Lila* in the Rajasthani School of art. During Akbar's time, the Mughals printed the Hindu religious books like the *Ramayana*, the *Mahabharata*, and the *Panchatantra*, etc., but they did not aim to spread the religion through paintings; however the Hindu books were translated into Persian.

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<sup>203</sup> Gupta, R Das. (1972). *Eastern Indian Manuscript Painting*. Bombay: Leaders press private limited. Mazagaon. Bombay. p 6

2. Mughal paintings are mostly miniatures; these paintings were done in the form of manuscripts, and albums. The manuscript like *Akbarnama* is an illustrated painting manuscript. And the tradition of album paintings became popular under the patronage of Jahangir.
3. Nature was also depicted in the Mughal paintings: Nature like trees, grassland, etc. was also clearly depicted in the Mughal painting.
4. Hunting scenes: The Mughals often depicted animal hunting scenes in the jungle in their paintings.
5. Ornamentation of borders is a common style of the Mughals School of paintings.
6. Profiles and faces are the unique characteristic features of the Mughals style of paintings. Mughals were depicted figure in the single eyed style, where the figure is full or half but the faces are single eyed.
7. Garments: the excellent paintings of garments and ornaments were also beautifully depicted in the Mughals paintings. The ornaments also added beauty to the garments. Even the figures are also decorated with ornaments.

All the characteristic features of the Mughals paintings mentioned above mostly appear in the school of Koch Behar painting.

The manuscripts like *Bhagavata 10<sup>th</sup> Skandha* or Canon, the *Mahabharata Shanti Parva*, *Dharma Purana* and the *Ramayana Ayodhya Kanda* are the religious manuscripts with illustrations. All of them depict Hindu mythological themes. The first scene of the *Bhagavata 10<sup>th</sup> Skandha* represents the sitting pose of lord Siva with the standing pose of Parvati and Narada, the second scene represents the Reclining Yoga pose or Vishnu's Couch pose, and the third scene represents Brahma on Hamsa.

Again, we also find the Narasimha pose of the lord Vishnu in the *Dharma Puran*. The standing pose of Ram, Laxman, and Sita are also represented in the *Ramayana Ayodhya Kanda*.

The school of Koch Behar paintings are mainly in the form of miniature paintings, which were prepared on the manuscripts. More than two hundred manuscripts are now preserved in the North Bengal state library, Cooch Behar.<sup>204</sup>

Hunting scenes are also seen in the Koch Behar School of painting. For instance, the scene of hunting, grassland and animals are clearly depicted in the first scene of the manuscript, *Upakatha*.

The school of Koch Behar paintings also depicted borders decorated with flowers and leaves. We find the ornamentation of the borders in every painting of the Koch Behar paintings.

The common style of the Koch Behar paintings is that single eyed profile. They are mostly depicted single eyed profiles, where the figure is full or half but the faces are single eyed. We find mostly the single eyed figure in every scene in the Koch Behar painting.

The garments and ornaments are also clearly depicted in the Koch Behar painting. The necessary ornaments are also added for beauty to the garments. In addition to this, the figures are also decorated with ornaments. We find garments like *Dhuti*, *Angarkhas*, *Churidar* and *Pajamas*.

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<sup>204</sup> A Descriptive Catalogue of Bengali Manuscript preserved in the state library of Cooch Behar. printed by Nripendra Chandra Sen. Kolkata. p i



## **Colonial influence on the Art and Architecture of Koch Behar**

We have already looked into the Mughals influence on the art and architecture of Koch Behar. Colonial influence is also visible in art and architecture of Koch Behar, particularly, more in secular monuments.

### **Architecture**

The Koch Behar royal government and the British East India Company established their relations through a treaty in 1773 C.E.<sup>205</sup> This incident paved the way for them to engage in cultural exchange. Nripendra Narayan was a modern-educated king of Koch Behar who wished to modernise his city. As a result, some architectural developments in Koch Behar were made in the colonial style. Koch Behar's royal palace is a prime example of this. Other secular buildings in the colonial style include Lansdown Hall, Victor Palace, Post Office, Dak Bungalow, Circuit House, Jenkins School, Jitendra Narayan Club, Nripendra Narayan Memorial Library, Koch Behar State Press, Sunity College, and Victoria College. There was also religious architecture built in the same style, such as the Anandamoyee Dharmashala and temples like the Rajmata Takurbari and the Baro Devi temple.

In the previous chapter, we learned that there were Dak Bungalows in different parts of Koch Behar. The term 'bungalow' was used in the Bengal region during the colonial period. The word bungalow comes from a Bengali term meaning a residence of the elite. Nripendra Narayan built a Dak Bungalow at Haldibari, Mekhaliganj,

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<sup>205</sup> Banerjee, Bhagavati Charan. edited by Ranjit Deb. (2019). op.cit. p 180

Koch Behar in between 1877 – 78 C.E.<sup>206</sup> It is a cross - gabled roof house, with a carriage porch. Even the windows of the house have been fitted with glass.

The masterpiece architecture of Koch Behar is the Royal Palace of Koch Behar or Koch Behar Rajbari, which played a significant role in the history of Koch Behar. The Palace was built by Nripendra Narayan in 1887 C.E. There was a friendly relationship between Nripendra Narayan and the British, and the childhood teacher of Nripendra Narayan was a British man. Nripendra Narayan also travelled to different parts of Europe for his studies. After assuming the throne, he wanted to modernize his city, thus, some secular buildings were established in Koch Behar, among them is the Royal palace or Raj Bari, which is a unique monument, and was built under the supervision of the British authority, Commissioner Mr. Martin<sup>207</sup>. Mr. Warkll was the temporary architect of Koch Behar during that time. He submitted a detailed report for the construction of the Palace; he has mentioned in his report that the royal Palace of Koch Behar was built in the style of the Italian and classical style.<sup>208</sup> We see a royal court or *Darbar* hall inside the Palace, as well as the metal dome that is set up just over the royal court. Moreover, the building materials for the dome were imported from England.<sup>209</sup>

The Palace structure provides European elements, as the building was originally three storeys (now two), and has Corinthian pillars and arches. The palace has a carriage porch and this is a common element of colonial architecture, which is not usually seen in Indian architecture.

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<sup>206</sup> Saha, Pradosh Ranjan. (2017). *Coochbehar*. Jalpaiguri: Alberts. Kolkata. p 250

<sup>207</sup> Banerjee, Bhagavati Charan. edited by Ranjit Deb. (2019). op.cit. p 247

<sup>208</sup> *Ibid*

<sup>209</sup> Pul, Nripendra Nath. (2000). op.cit. p284

Kolkata, former known as Calcutta was the first capital of the British in India. It was established in 1772 C.E. and after that the British transferred their capital to Delhi in 1911 C.E. After established the British capital at Kolkata, some architectural construction had been done by the British in that city. Writer hall (1777 C.E.), was the first three storey building in Kolkata, and the Standard Life Assurance building (1896 C.E.), etc. The most notable features of these building are the colours. The three common colours we can see in these buildings such as burn red, white, and golden. And this features we can see in every secular buildings in Koch Behar. Even not only colours but also the designs such as Carriage porch, Corinthian pillars and arches, glass fitted windows etc. are also seen in the secular buildings of Koch Behar.

The next secular structure of Koch Behar, Lansdown Hall was also constructed in the colonial elements. The building is two-storied and beautifully decorated with semi-arched windows. And there is also a carriage porch in front of the main entrance. Moreover, the windows of the building have been fitted with glass, and all these provide traces of colonial architecture. Apart from this, the British delegation contributed substantially to the construction of this building. Lord Lancedown was the Governor-General of northeast frontiers and he visited Koch Behar in 1992 C.E.<sup>210</sup> To commemorate his visit to Koch Behar, Nripendra Narayan named the building in his honour as Lansdown Hall.<sup>211</sup>

Like the Koch Behar Royal Palace, the Victor Palace also displays the same elements and designs of architecture. The building is two- storied and it has a carriage porch in front of the entrance. Even the building has towers on the front wall at both corners, and this unique design is also visible in the royal Palace of Koch Behar.

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<sup>210</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 217

<sup>211</sup> Pul, Nripendra Nath. (2000). op.cit. p 290

After Victor palace, again we see the colonial element and design in the architectural style of Jenkins School. It is flat roof building, and it has also a carriage porch. The building has three line arches. Major Francis Jenkins, was the British Governor General of the north east frontier, made significant contributions to the development of the school. He was a great supporter of the Koch Behar State. For that reason this school was named Jenkins.<sup>212</sup> But the construction work was completed during the reign of Nripendra Narayan. Moreover, the British had good relations with Nripendra Narayan.

We also see the colonial elements and design in Victoria College. The building has a carriage porch, which is the common style of the colonial building. Even the similar design applies here as like the royal palace. However the building is one storey.

The colonial elements and design can also be seen in the Head Post Office, Cooch Behar. It is a two storey building and decorated with arches. The unique feature of the building is the Corinthian pillars. Even the windows of the building have been fitted with glass, these colonial elements we have already seen in the Lansdown Hall.

Then again we see the colonial elements and design in the Circuit House. Initially this house was made with bamboo and straw, after that it was constructed with wood. Later the house was built with the brick during the reign of Jagaddipendra Narayan, the last ruler of the Koch Behar state. The Circuit house is a two storey building; it has a carriage porch in front of the building. Even the windows and ventilation of the building have been fitted with glass.

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<sup>212</sup> Saha, Pradosh Ranjan. (2017). op.cit. p 228

The construction structure of the Mathabhanga Nripendra Narayan Memorial library was also influenced by the colonial design, as like the other secular buildings of Koch Behar. It is a flat roof building, like other buildings of Koch Behar it also has a carriage porch with six angles.

The building structure of the Maharaja Jitendra Narayan club also influence by the colonial architectural design, like other building of the Koch Behar. It is a flat roof monumental building, which has a carriage porch, and this particular feature we find in the colonial architecture. Even the building has round pillar, above the every pillar there setup a small dome. The building has also multi-foil arches.

The religious architecture such as Anandamoyee Dharmashla, and Rajmata Thakurbari or temple and Baro Devi temple are also heavily influenced by the style of colonial architecture. Especially by looking at their architectural structures, we can easily assume that they provide lots of colonial architectural patterns. Even those are not usually seen in Mughal architecture.

Anandamayee Dharmashala is a flat-roof surface building. Nripendra Narayan built this building in 1889 C.E.<sup>213</sup> The building has a colonial architectural structure, which has semi-circular arches with glass-fitted windows. It has two carriage porches in front of both corners. All these construction features of this building proved to be colonial style.

Baro Devi Temple was built by Jitendra Narayan in 1915 C.E.<sup>214</sup> This is a different type of temple; generally we find that it is a common tradition to build a dome over the temple. From this point of view, it can be said to be the main feature of the temple

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<sup>213</sup>Pul, Nripendra Nath. (2017). op.cit. p221

<sup>214</sup> *Ibid* p 234

architecture of Koch Behar. But in Baro Devi temple, we do not see that and looking at the architecture of the temple we see elements of colonial architecture. As the temple is adorned with a semi-circular arch, it even has Corinthian columns, hinting at colonial architecture.

After the Baro Devi temple, we again find the Mughal and colonial, combined form of architecture in the Rajmata Thakur Bari. The temple has a dome, which refers to the Mughal element. On the other hand, the temple also has Corinthian pillars and also a verandah in front of the *Garbhagriha*, which seems to look like a carriage porch. The temple also has multi-foil arches. And these refer to the colonial elements.

In conclusion, cultural exchange and influence are seen in Koch Behar. There is a distinct influence of Mughal art, especially in temple architecture and painting. The most notable influences on temple architecture include the construction of domes, the construction of *Naubat-Khana*, the construction of minars, etc. Not only their architecture but also in their paintings we can see the distinct influence of the Mughals art. In particular, the notable features of paintings are religious themes, natural themes viz. tree and grassy land scenes, hunting scenes, animal scenes, ornamentations of border, garments, one eyed profile, and miniature form of painting.

Later, the region was also influenced by colonial culture. Many forms of architecture were developed to contact modernity. Colonial elements in this regard are building architecture, Corinthian pillars or round pillars, carriage porches, ventilators, glass-fitted windows, etc.

In addition, some of the architecture has been developed by the influence of both Mughals and colonial cultures. However, the historical monuments built by the Koch



kings under the influence of their contemporary Mughals and colonial styles show the generosity of the Koch kings towards the architecture and paintings.

## **Chapter-V**

### **Conclusion**

Koch Behar, also known as Cooch Behar, is located on the northeastern border of the present state of West Bengal in, India. From the 4<sup>th</sup> century to the 12<sup>th</sup> century the region Koch Behar was a part of Ancient Assam which was known as Pragjyotisha, and Kamarupa kingdom. Sandha Rai had established the Kamata kingdom over this region in 1250 C.E. and his successor also ruled over this region up to the 15<sup>th</sup> century. After that Nildhabaja established the Khen dynasty in the 15<sup>th</sup> century and built his capital at Kamatapur. The Khen dynasty ruled this region up to the mid of 15<sup>th</sup> century. After that Allauddin Hussian Shah established Muslim rule in 1461 C.E. over the Kamatapur region. But the petty Baro Bhuyan chiefs organized and combined themselves and removed Muslim rule from Kamatapur. Among these petty Baro Bhuya chiefs, the Koch chief Biswa Singha was the most powerful chief and able to organise all Baro Bhuya under his banner. Thus he declared himself an independent ruler and founded the Koch kingdom in 1515 C.E. hence, his dynasty is known as the Koch dynasty.

In the initial phase of the Koch rule, their capital was Sikanagram. Later Biswa Singha shifted his capital to Koch Behar. Naranarayan was the great king of the Koch dynasty, he extended his kingdom up to the major parts of the northeastern region of India. But in the end of his rule, the kingdom was divided into two parts: Koch- Hajo and Koch Behar. Lakshinarayan was a weak ruler he wasted his time fighting with his brother Raghu Dev. He had established relations with the Mughals. Although the rulers of Koch Behar ruled independently one by one till 1773 C.E., the kingdom

became a feudatory state under the British East India Company in 1773 C.E. Thus the Koch kings of Koch Behar ruled as a feudatory ruler till 1947 C.E. After the independence of India, the feudatory state Koch Behar became a part of a dominant state and under the rule of the Maharaja till 28 August 1949 C.E. Then this region came to be ruled by a chief commissioner, appointed by the government of India. At last, Koch Behar became a district of West Bengal, India, on 1st January 1950 C.E.

The Koch kings of Koch Behar were great patrons of Art and Architecture. Consequently, art and architecture form a significant chapter in the history of Koch Behar. The architecture of Koch Behar contains two types of architecture: religious and secular monuments.

Biswa Singha was a devotee of Sivasim and Saktisim. Naranarayan was also a devotee of Sivasim and Saktisim as well as Vaisnavasim. The Koch Behar Kings as devotees of the Hindu sects such as Sivasim, Saktisim and Vaisnavasim, constructed many temples in a parallel manner to these three Hindu sects. Although we do not have any authentic evidence of the temple architecture of Koch Behar, beginning up to the reign of Bir Narayan (1627- 1632 C.E.). The revolutionary period started in Koch Behar during the reign of Pran Narayan (1632- 1665 C.E.). His period was the watermark for the growth and development of temple architecture in the history of Koch Behar. Harendra Narayan has written in his book, "Cooch Behar State and its land revenue settlements" (1903), Pran Narayan was a great builder of temples and religious endowments.<sup>215</sup> Pran Narayan built the famous Kameteswari temple, Baneswar temple, and Siddheswari temple. Rup Narayan built the Madanmohan temple at Purana Awash (old palace). Harendra Narayan built Herannagarva Siva

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<sup>215</sup> Chaudhuri, Harendra Narayan, 1903, Cooch Behar State and its land revenue settlements, Cooch Behar, p 95

temple (1822 C.E.) and he started the construction work of the Sedha Nath temple but it was completed by his son Shibendra Narayan in 1843 C.E. Maharani Nishimayi (queen of the Narendra Narayan) built Anath Nath temple (1847 - 1863 C.E.). Kameteswari Devi (queen of Narendra Narayan) built Dangar Aye temple in 1884 C.E. Maharani Nistarini Devi (Mother of Nripendra Narayan) built Rajmata Thakurbari in 1884 C.E. Nripendra Narayan built the famous Madanmohan temple in 1889 C.E. as well as Bhavani Devi temple and Anandamoyee Dharmashala. Jitendra Narayan built Barodevi temple in 1915 C.E.

The kings of Koch Behar built their temple with brick and the walls were polished with lime and sand, and terracotta slabs were also fitted in the wall. Most of the temples are square in shape, however, more angled shapes are also visible; the Shiddeswari temple is octagonal in shape. Most of the temples have a half-round dome. Although, turrets were also made in their temple and it is visible in the Shedha Nath temple. The different types of arches: are semicircular, and multifoil pattern was also created for decoration. A *Naubat-Khana* was also established at the gateway of the temple, and it is visible in Kameteswari temple, Dangar Aye temple and Madanmohan temple. The wall decoration is rare in the Koch Behar temple, although the Bhavani Devi temple and the Shedha Nath temple show some beautiful decorations. The front wall of the Bhavani Devi temple shows some carved, flowers and leaves. And the front wall of the Shedha Nath temple also shows some terracotta decorations. All these temples are at present in good condition, and they are under the department of the Debutter Trust Board of Koch Behar. However, all are repaired timely but within the original construction, repairs in colours and damaged parts have been done.

We have many references regarding the names of the early secular architecture of Koch Behar but we do not have an authentic reference regarding the early secular architecture of the Koch Behar. But in the mid of 18<sup>th</sup> century, we had a lot of authentic references regarding the secular monuments of Koch Behar. From the mid, 18<sup>th</sup>-century secular architecture such as Dak Bungalow, the palace, different public buildings and administrative buildings were constructed at Koch Behar by the Koch Kings. Narendra Narayan built Jenkins School in 1861 C.E. but the present building was made in 1905 C.E. by Nripendra Narayan who built Haldibari Dak Bungalow (1877- 78 C.E.), Sunity College (1881 C.E.), Koch Behar Royal Palace (1887 C.E.), Lansdown hall (1894 C.E.), Victor Palace (1892 – 95 C.E.), and Victoria College (1888 C.E.) but the present building was completed in 1907 C.E. Jitendra Narayan built Nripendra Narayan Memorial Library (1915 C.E.). He also started the construction of the Post Office in 1921 C.E. But it was completed by Jagaddipendra Narayan in 1925 C.E. Circuit House (1929 – 1930 C.E.) and Koch Behar State Press (1930 C.E.) were made by the Regency council of Koch Behar by the headed of the Queen Indrani Devi, wife of Jitendra Narayan. Jagaddipendra Narayan built Maharaja Jitendra Narayan Club (1940 C.E.).

These buildings were made with brick and cement. However, cement was not used in the construction of the Royal palace, it was made with lime and sand. Most of these buildings have a carriage porch and different types of arches: semicircular, and multifoil. The colours used are burnt red, golden and white. Corinthians pillars are also seen in secular buildings.

The art of Koch Behar also contains sculptures and paintings. The sculptures of Koch Behar are all religious in nature. The deities such as those belonging to Sivasim,

Saktisim and Visnavasim were worshipped by the people as well as by Kings. The installations of the gods and goddesses by the Kings in their temples indicated that the Hindu three sects: Sivasim, Saktisim, and Visnavasim were worshipped in a parallel manner. Madanamohan temple is an excellent example of a temple is dedicated to lord Vishnu, who belonged to the Visnavasim sect, but goddesses Jogomaya, and Bhavani Devi are also established there. These religious statues are small in size, and most of them are made of metals: gold, silver, copper, iron, tin, lead, mercury and zinc. Although, stone, terracotta, and clay idols are also found. The popular stone statue in Koch Behar is the Siva *Linga*. Black fortress stone was used to make Siva *Linga*. The terracotta statue has been found on the front wall of Sheddha Nath temple. The clay has been found in the Barodevi temple.

In Koch Behar, the art of paintings developed through the making of illustrated manuscripts. The Koch Behar paintings are miniatures. The paintings are mostly depicted on wooden covers. The Koch Behar paintings are mostly religious in nature, most of the scenes are represented from the Hindu mythological text: *Bhagavata*, *Purana*, *The Ramayana*, *The Mahabharata*. Besides the religious theme, they also represent the social theme such as marriage ceremonies and hunting scenes. However, natural scenes such as animals, trees, flowers and grassland are also depicted. The notable feature of the Koch Behar paintings is that they depicted figures inside the border, which was also decorated with beautiful flowers and leaves. The Koch Behar paintings are mostly single-profile faces. Red, golden, green and black colours were used.

Cultural exchange and influence are seen in Koch Behar. There is a distinct influence of Mughal and Colonial art, especially Mughals influences in temple architecture and



painting. On The other hand in the mid of the 18<sup>th</sup> century Colonial influence, especially on secular architecture. During the reign of Lakshminarayan the third king of Koch Behar, the relations between Koch Behar and the Mughals were built-up. Lakshminarayan was a great patron of art he had brought artists from Delhi and made an *Atharkotha*<sup>216</sup> built by them at Koch Behar. The temple architecture of Koch Behar were made in a parallel manner to the indo-Islamic or Mughals architecture. Most of the notable Mughals architectural features are seen in the temple architecture of Koch Behar. Such as half-round dome, *Naubat-Khana*, turrets, semicircle and multifoil arches, and miners. An excellent example is the Kameteswari temple, as it has a half-round dome, four turrets and a *Naubat-Khana*. However, most of the temples have a dome. The turrets or miners are seen in the Siddha Nath temple, another notable feature of the temple is it has a deep semicircular arch in the north wall of the temple, which corresponds to the *mihrab* in Muhammadan mosques.

Like Mughals paintings, Koch Behar paintings are miniatures. Mughals depicted religious themes, from the text like The *Ramayana*, The *Mahabharata*, and *Arthasastra* in their paintings. On the other hand, Koch Behar's paintings also represent the religious scene. In the Mughals paintings, single profile faces are seen and this style is also seen in the Koch Behar painting. Like Mughals paintings, Koch Behar paintings also represent natural scenes like trees, grassland, animals, and hunting scene. The Mughals printed beautifully decorated borders on their paintings. This style is also seen in the Koch Behar paintings

The secular architecture of Koch Behar was built in a parallel manner to colonial architecture. The masterpiece architecture of Koch Behar is the Royal Palace of Koch

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<sup>216</sup> Lakshminarayan had eighteen sons. For them, Lakshminarayan built a palace named Atharkotha. The word Atharkotha is a Bengali term which means eighteen rooms.

Behar or Koch Behar Rajbari, which played a significant role in the history of Koch Behar. the palace was built under the supervision of the British commissioner Mr. Martin. The British architect Mr. Warkll, who was the temporary architect of Koch Behar, said that the palace was built with the Italian new classical style. British governor general Warren Hastings established their capital at Calcutta in 1772 C.E. A few years later colonial buildings were established in Calcutta such as Writer hall (1777 C.E.) which was the first three-storey building in Calcutta. The coloured and style of this building are seen in the building of Koch Behar, St. John's Church (1787 C.E.) it has round pillars, and The Standard Life Assurance building (1896 C.E.) is coloured in burn red, golden, and white, and it has decorated with beautiful semicircular and multifoil arches. However the colonial architectural elements such as the burn red, golden and white colours, round pillars, glass-fitted windows, buildings type monuments, and different types of arches such as semicircular, multifoil, carriage porches and Corinthians pillars. All these elements are seen in the secular architecture of Koch Behar.

Moreover, some religious monuments were also built in both styles such as colonial and Mughal styles of architecture. The Anandhamoyee Dharmashala, as it has a *Naubat Khana* and it is a flat-roof buildings type monument.

The royal palace of Koch Behar has also declared as a National Heritage building by the Archeological Survey of India in 20 March, 1982 C.E. After that Koch Behar town has been declared as a heritage town by the West Bengal heritage commission in 5 July 2019.

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41. Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11227063\\_782743848490375\\_4367262778950071036\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=104&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc\\_ohc=BvgQ4CkqwoQAX9P1yzb&tn=IAX6vRQgjtouXbx&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfDVx9m2jQb2B5DBN55GkHvOSZAK3JZPdgt1L0ZzebVOp\\_g&oe=63BFF847](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11227063_782743848490375_4367262778950071036_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=104&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc_ohc=BvgQ4CkqwoQAX9P1yzb&tn=IAX6vRQgjtouXbx&nc_ht=scontent.fbom16-1.fna&oh=00_AfDVx9m2jQb2B5DBN55GkHvOSZAK3JZPdgt1L0ZzebVOp_g&oe=63BFF847)
42. Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11728976\\_782762821821811\\_1672399776737644844\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=108&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc\\_ohc=BNbUdM\\_y4e4AX8xzW\\_Ma&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfBEDwdZeBAGGYtAht\\_ltdwrTmyIzjQ9QhflvB9FS7NoRQ&oe=63BFE65D](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11728976_782762821821811_1672399776737644844_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=108&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc_ohc=BNbUdM_y4e4AX8xzW_Ma&nc_ht=scontent.fbom16-1.fna&oh=00_AfBEDwdZeBAGGYtAht_ltdwrTmyIzjQ9QhflvB9FS7NoRQ&oe=63BFE65D)
43. Photography retrieved from - [https://3.bp.blogspot.com/-OcLUhTt9mnE/WNSKjniie1I/AAAAAAAAARak/bX0r8d1sCY00vSMSs7OoL\\_CtAh-6b-aTRwCLcB/s1600/School\\_bldg1.jpg](https://3.bp.blogspot.com/-OcLUhTt9mnE/WNSKjniie1I/AAAAAAAAARak/bX0r8d1sCY00vSMSs7OoL_CtAh-6b-aTRwCLcB/s1600/School_bldg1.jpg)
44. Photography retrieved from - <http://3.bp.blogspot.com/-mq8A1qqilEo/U22gJscwYCI/AAAAAAAAABb0/ACdHQZxi9M/s1600/Victoria+colleage.jpg>



45. Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/1913509\\_776534739111286\\_4357444767903626199\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=101&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc\\_ohc=JVE1J8CKRckAX8xj6oH&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfDaGalpZbjbSLq4hFFj-OBv1APhdBnkngaGXUcKUJIX4w&oe=63BFF8C5](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/1913509_776534739111286_4357444767903626199_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=101&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc_ohc=JVE1J8CKRckAX8xj6oH&nc_ht=scontent.fbom16-1.fna&oh=00_AfDaGalpZbjbSLq4hFFj-OBv1APhdBnkngaGXUcKUJIX4w&oe=63BFF8C5)
46. Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11713824\\_782938901804203\\_7553274227693616543\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=103&ccb=1-7&nc\\_sid=8024bb&efg=eyJpIjoiaW91Ij09&nc\\_ohc=weelJF4LVjUAX8IIbBa&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfBDKiHL5kD8RZ7rB-Ttp7P94JxCZ5O8u7sD5IUGP9xciw&oe=63BFE573](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11713824_782938901804203_7553274227693616543_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=103&ccb=1-7&nc_sid=8024bb&efg=eyJpIjoiaW91Ij09&nc_ohc=weelJF4LVjUAX8IIbBa&nc_ht=scontent.fbom16-1.fna&oh=00_AfBDKiHL5kD8RZ7rB-Ttp7P94JxCZ5O8u7sD5IUGP9xciw&oe=63BFE573)
47. Photography retrieved from - [https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11026319\\_782755655155861\\_8164733001702589910\\_o.jpg?stp=cp0\\_dst-jpg\\_e15\\_fr\\_q65&nc\\_cat=109&ccb=1-7&nc\\_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc\\_ohc=aFZvgUUM5a4AX\\_yn-Qd&tn=IAX6vRQgjjtouXbx&nc\\_ht=scontent.fbom16-1.fna&oh=00\\_AfAXegu1TevbP2iMyF6RBHyIX02gjtMGarg-jObsZfQEVw&oe=63BFD872](https://scontent.fbom16-1.fna.fbcdn.net/v/t31.18172-8/11026319_782755655155861_8164733001702589910_o.jpg?stp=cp0_dst-jpg_e15_fr_q65&nc_cat=109&ccb=1-7&nc_sid=2d5d41&efg=eyJpIjoiaW91Ij09&nc_ohc=aFZvgUUM5a4AX_yn-Qd&tn=IAX6vRQgjjtouXbx&nc_ht=scontent.fbom16-1.fna&oh=00_AfAXegu1TevbP2iMyF6RBHyIX02gjtMGarg-jObsZfQEVw&oe=63BFD872)